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PRESERVATION OF NATIONAL MONUMENTS.

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THIRD REPORT

OF THE

CURATOR OF ANCIENT MONUMENTS

IN

INDIA,

FOR

THE YEAR 1883-84.

CALCUTTA:
PRINTED BY THE SUPERINTENDENT OF GOVERNMENT PRINTING, INDIA.
1885.

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TABLE OF CONTENTS.

Third Report of the Curator of Ancient Monuments in India, for the year 1883-84.

PAGES.

Work of the Curator's Office . . . . . 1 to 3

Paragraphs 1, Return to head-quarters; 2, Draft Resolution; 3, Opinion on the draft Resolution; 4, Tour; 5, Issue of the Resolution; 6, Proposed Joint Provincial Establishment; 7, Visits to North-Western Provinces and Oudh, Punjab, Central India, and Rajputana; 8, Applications from Local Governments; 9, Allotment of Funds; 10, Reproduction of Drawings; 11, Notes to accompany published Plates.

Madras . . . . . 3 to 4

Paragraphs 12, Seven Pagodas; 13, Allotment of Funds; 14, Mr. Black's work; 15, Governor's orders on the Palace at Chandragiri.

Bombay . . . . . 4 to 5

Paragraphs 16, Ibrahim Roja Mosque; 17, Grant for Bijapur; 18, Grant for Ahmedabad; 19, Fort of Pratabgad; 20, Ancient Buildings at Dabhoi, Baroda; 21, Thana District.

Bengal . . . . . 5 to 8

Paragraphs 22, Allotments for Shir Shah's Tomb and Gaur; 23, Repairs at Rhotasgarh; 24, Repairs to the Tomb of Shir Shah; 25, Repairs at Gaur and Panduah; 26, Future arrangements for conserving monuments in Bengal.

Central India . . . . . 8 to 11

Paragraphs 27, Cost of the Sanchi Repairs; 28, Repairs at Gwalior; 29, Visit to Mandu; 30, Repairs at Mandu.

Rajputana . . . . . 11 to 19

Paragraphs 31, Surveys at Chittorgurh; 32, Surveys at Ulwar and Jaipur; 33, Visit to Colonel Bradford; 34, Amber; 35, Ajmir; 36, Kotah.

Punjab . . . . . 19 to 23

Paragraphs 37, Allotment of Funds; 38, Jahangir's Tomb; 39, Shahlimar Gardens; 41, Fort, etc., at Lahore; 41, Nurmahal; 42, Nakodar Tombs; 43, Diwan-i-Khas, Delhi; 44, Diwan-i-am; 45, Kila-kona Masjid; 46, Repairs to buildings in and around Delhi; 47, Lall Bangla, Delhi; 48, Yusufzai.

North-Western Provinces and Oudh . . . . . 23 to 25

Paragraphs 49, Fatehpur Sikri Bungalow; 50, Jahangir Mahal Pavilion, Agra Fort; 51, Sikandra grounds; 52, Custody of the Agra Fort Palaces; 53, Sarnath Tope, Benares; 54, Ummer Singh Gate, Agra Fort; 55, Khas Mahal and Saman Barj, Agra Fort; 56, Chini-ka-Roja, Agra Fort; 57, Diwan-i-khas Terrace, Agra Fort; 58, Protection from Lightning; 59, Mint buildings, Fatehpur Sikri; 60, Painted decorations at Sikandra; 61, Removal of whitewash from all buildings; 62, Inscriptions; 63, Visit to Agra; 64, Allahabad Fort.

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PAGES.

Central Provinces 26
Paragraph 65, Mandhatta.

Burmah, Haidarabad, Assam, and Maisur 26
Paragraph 66, Discoveries in Assam.

The Practical use of Indian Archæology . . . . . 27 to 28
Paragraphs 67 to 79.

Appendix A.—Lists of buildings in India . . . . . i to liii
Appendix B.—List of British Monuments in India . . . . . liv to lxiii
Appendix C.—List of Forts in India . . . . . lxiv to lxix
Appendix D.—Works of reference . . . . . lxx to xciii
Appendix E.—Great Buddhist Tope at Sanchi . . . . . xciv to xcviii
Appendix F.—Gwalior . . . . . xcix to cii
Appendix G.—Chittorgurh in Meywar, Rajputana . . . . . ciii to cv
Appendix H.—Palace at Udaipur in Meywar, Rajputana . . . . . cvi to cvii
Appendix I.—Illustrations of Greco-Buddhist Sculptures from the Yusufzai District . . . . . cviii to cxvii
Appendix J.—Tomb of Jahangir at Shahdara near Lahore . . . . cxviii to cxxiii
Appendix K.—Shahlimar Bagh, Lahore . . . . . cxxiv to cxxvii
Appendix L.—Lahore Fort . . . . . cxxviii to cxxix
Appendix M.—Golden Temple at Amritsar . . . . . cxxx to cxxxi
Appendix N.—Badshahi Sarai at Nurmahal . . . . . cxxxii to cxxxiii
Appendix O.—General description of the buildings surrounding the Kutub Minar . . . . . cxxxiv to cxxxviii
Appendix P.—Diwan-i-am in the Fort, Delhi . . . . . cxxxix to cxl
Appendix Q.—Diwan-i-khas in the Delhi Fort cxli
Appendix R.—Tomb of Itmad-ud-Dowlah, Agra . . . . . cxlii to cxliii
Appendix S.—List of Græco-Buddhist Sculptures excavated in Yusufzai during the winters of 1883 and 1884 . . . . . cxliv to cxlix
Appendix T.—List of Plates, Buddhist Sculptures of Gadhara . . . cl to cli
Appendix U.—Great Temple to Siva at Madura . . . . . clii to clvii
Appendix V.—Great Temple to Vishnu, Srirangam . . . . . clviii to clxii
Appendix W.—Jambuishuar Temple, Srirangam . . . . . clxiii to clxv
Appendix X.—Great Temple at Rameshvaram . . . . . clxvi to clxvii
Appendix Y.—Proposed distribution list for Illustrated Monographs . . clxviii to clxix
Appendix Z.—List of Illustrations together with their cost . . . . clxx to clxxiii

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THIRD REPORT

ERRATA.

Page 2, para. 8, *for* "have now asked the Supreme," &c., *read* "have asked the Supreme," &c.

Page 3, para. 11, *for* "V to X" *read* "U to X."

Page 24, para. 59, *for* "old mint buildings of debris," *read* "old mint of debris."

In page xcvii, Appendix E, para. 13, 3rd line, *for* "and I merely repeat," *read* "and merely repeat."

Page cviii, para. 1, *for* "according to the buildings they belonged to," *read* "according to their buildings."

Page cix, para. 2, *for* "their sculptured bas-reliefs often contain represent buildings," *read* "their sculptured bas-reliefs often represent buildings."

In page cxiii, Appendix I, under heading Plate No. 14, 2nd para., 2nd line, *for* "sways," *read* "swags."

In page cxiv, Appendix I, under heading Plate No. 17, last line but one of paragraph, *for* "atlas-like," *read* "Atlas-like."

Page cxv, plate 23, *for* "parially" *read* "partially."

Page cxvi, plate 27, *for* "Jatakas, or birth-stones of Buddha," *read* "Jatakas or birth-stories of Buddha."

Page cxxxiv, para. 1, *for* "Kutub Minar, stands 10 miles from Modern Delhi, and is surrounded" *read* "Kutub Minar, 10 miles from Modern Delhi, is surrounded."

Page clxii, para. 24, *for* "is dedicated to Vishnu, called Rangnath Swami," *read* "dedicated to Vishnu is called Rangnath Swami."

Page clxv, (Xylia-Dola-Briformis, the Iron Tree) should be inserted after "Jambu" in para. 11.

Page clxv, para. 12, *for* "irregular in outline in plan and with a flat roof" *read* "irregular in outline and with a flat roof."

[illegible] Simla on tour the 25th October 1883, reached Tour.
Mardan on the 29th, and was engaged for six weeks on explorations in Yusufzai and then proceeded to Lahore to arrange the sculptures found during the two seasons.

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PAGES.

Central Provinces 26
Paragraph 65, Mandhatta.

Burmah, Haidarabad, Assam, and Maisur 26
Paragraph 66. Discoveries in Assam.

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THIRD REPORT

OF THE

CURATOR OF ANCIENT MONUMENTS IN INDIA,

FOR THE YEAR 1883-84.

WORK OF THE CURATOR'S OFFICE.

Return to Head-quarters.

On my return to head-quarters the 8th April 1883, I employed the office establishment in fairing out surveys made at Chittore, Mandhatta, Ajmir, Lahore, Gwalior, Sanchi, and in completing the drawings of Madras temples. Up to the 3rd of July I occupied myself with the illustrated report on explorations in Yusufzai.

Draft Resolution.

2. I had intended going on tour during the rains, but the receipt of a letter from the Government of India, enclosing for my opinion a draft resolution directing Local Governments to themselves provide the means for preserving buildings and monuments of importance, made it necessary to hurry the completion of the second annual report for 1882-83, without which my reply would have been incomplete.

Opinion on the draft Resolution.

3. It was not until the 22nd September that I was able to send in an answer upholding the advantages of a central office, *i.e.*, (1) economy in one referee instead of several; (2) uniformity in remedies throughout the country assured; (3) continuity in operations more probable; (4) systematic custody constantly advocated; (5) attention invited to monuments in Native States; (6) the best structures of their class in India repaired; (7) economical expedients suggested and experience reaped in one Province made available for the benefit of other Provinces; (8) Indian architecture dealt with as a whole; (9) illustrations produced of the general subject of Indian architecture.

Past experience shows that, without encouragement from the Government of India, Local Governments will do little or act spasmodically.

Tour.

4. I left Simla on tour the 25th October 1883, reached Mardan on the 29th, and was engaged for six weeks on explorations in Yusufzai and then proceeded to Lahore to arrange the sculptures found during the two seasons.

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Issue of the Resolution.

5. The issue by the Government of India of the Resolution referred to took place on the 26th November 1883, and by its orders the conservation of ancient monuments was handed over to Local Governments, who were informed that my services would not be available in the capacity of Curator after the term of three years, for which the appointment had received the sanction of the Secretary of State. This decided me to confer personally with the Supreme Government.

Proposed joint provincial establishment.

6. I arrived in Calcutta on the 1st of January 1884, remained there during the month, and was told unofficially that the Government of India would be disposed to favour the employment of my services by several Local Governments as their superintending officer. I accordingly made arrangements for visiting and addressing the Local Governments and Administrations of Northern India, including Bengal, the North-Western Provinces and Oudh, the Punjab, and the Agencies of Rajputana and Central India. I submitted no proposals to Southern and Western India.

Visits to N.-W. Provinces and Oudh, Punjab, Central India, and Rajputana.

7. I met Colonel Bannerman, the Officiating Agent to the Governor General in Central India, in camp at Mandu near Mhow, and remained with him from the 7th to the 10th of February. I then proceeded to Allahabad, to see Sir Alfred Lyall. On my way up-country I stayed at Agra and returned to head-quarters to start a portion of my establishment on fairing out rough field surveys. Early in March I went to Lahore in order to confer with the Lieutenant-Governor of the Punjab, and from thence journeyed to Nimbahera in Rajputana to keep an appointment with Colonel Bradford, Agent to the Governor General. On my return I stayed at Ajmir, Jaipur, and Delhi, reaching head-quarters on the 16th of March.

Applications from Local Governments.

8. The North-Western Provinces and Oudh, the Punjab, Rajputana, and Central India have now asked the Supreme Government for my services to superintend the conservation of their ancient monuments.

Allotment of funds.

9. The allotments from Imperial funds during 1883-84 have been as follows :—

	R
Madras, for Bijanagar, Seven Pagodas, Amravati	10,000
Punjab, for Lahore and Delhi	19,892
Military Works, for Chunar Fort	300
Bengal, for Sasaram and Gaur	5,185
North-Western Provinces and Oudh, for Sikandra	2,500
Rajputana, for Ajmir	5,000
Carried over	42,877

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	₹
Brought forward .	42,877
Central India, for Mandu, Sanchi, and Gwalior .	5,619
Bombay, for Ahmedabad and Bijapur . . .	5,000
TOTAL, .	53,496

Reproduction of drawings.

10. Besides the above grants, a sum of ₹5,000 has been sanctioned for reproduction of drawings prepared in my office.

Monographs to accompany published Plates.

11. Monographs to accompany these plates describing the various buildings illustrated are quoted in the appendices E to R and V to X.

MADRAS.

Seven Pagodas.

12. On the 23rd July 1883 the Madras Government sanctioned an estimate drawn up by Mr. F. C. Black, Assistant Engineer, Archæological Works, Madras, for repairs to the monuments of antiquity at Mahavellipur.

	₹
Alaiva or Shore Temple	453
Krishna Mandapam	504
An unfinished rock excavation	80
Kapalisvara Mandapam	44
Ganesh Temple	32
Vishnu Temple	83
Rayal Gopuram	9
Mahishmardini Mandapam	165
Olak Anesvara Temple	101
Draupadis and Dharmarajas Ratha	11
Bhima's Ratha	89
Six caves	371
Watchmen and contingencies	286
TOTAL .	2,228

This estimate provided for carrying out recommendations submitted in the first annual report for 1881-82, pages cxiii to cxvii. During its preparation in May, June, and July 1883, Mr. Black excavated the Alaiva or Shore Temple and made some interesting discoveries of inscriptions, also of portions of the temple that had become buried in sand.

Allotment of funds.

13. The allotment of the available funds was disposed of by an order of the Madras Government, dated the 20th July 1883, as follows: "Major Cole has made an offer of ₹10,000 on behalf of the Government of India for conservation of monuments generally. This, with the ₹5,000

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promised by the Local Governments, will admit of an expenditure of ₹15,000 in the current official year, which it is proposed to distribute as follows:—

	₹
Mr. Black's salary, &c.	7,000
For Hampi work	4,000
,, Amravati work	2,400
,, Seven Pagodas	1,600
TOTAL .	15,000

Mr. Black's work.

14. On the 31st July 1883, I suggested that Mr. Black should work at the Seven Pagodas during November and December and then proceed to Amravati for actual operations. This the Government approved.

Governor's Orders on the Palace at Chandragiri.

15. His Excellency the Governor visited Chandragiri in July 1883, and an extract from his Minute dated the 4th August 1883, was forwarded for my information.

"The Chandragiri Palace, so closely connected with our history in South India, is a fine thing. It should be carefully kept in the state of ruinous but not unsightly repair in which it now is."

BOMBAY.

Ibrahim Roja Mosque.

16. On the 29th June 1883, the Executive Engineer, Bijapur, reported that a part of the cornice of the east front of the Ibrahim Roja Masjid had fallen (see page cx, Report for 1881-82, and page xciii of the Report for 1882-3). In the absence of any sanctioned estimate for repairing the building, I recommended that the loose or shaky cornice corbels be taken down, so that eventually they might be rebuilt in their places.

Grant for Bijapur.

17. A sum of ₹2,000 was allotted out of my Budget for the following repairs at Bijapur:—

	₹	
Gagan Mahal Gateway . . .	755	The actual expenditure has been ₹1,890.
Mecca Masjid	336	
Mehtari Mahal	150	
Ibrahim Roja (Tomb) . . .	759	
TOTAL .	2,000	

The estimates for the first three had been sanctioned in December 1882 (see page xcvi, Report, 1882-83), but the latter work was for precautionary props to the stone cornices of the inner verandah of the Tomb. I noticed in my Report

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for 1882-83, page xciv, the unsatisfactory repairs at Bijapur; but I do not see how such repairs can be satisfactory if Architectural considerations are neglected.

Grant for Ahmedabad.

18. A sum of ₹3,000 was allotted for repairs to Syud Usman's Mosque and Tomb at Ahmedabad, the estimate for which, amounting to ₹12,296, had been sanctioned in 1882.

Fort of Pratabgad.

19. Repairs were sanctioned in November 1883 to the gateway of the Fort of Pratabgad amounting to ₹141, and the estimate was referred to me; but as I had not seen the building or a photograph of it, I was unable to judge of the architectural value of the structure.

Ancient buildings at Dabhoi, Baroda.

20. I procured some photographs of the ancient gateways and buildings at Dabhoi in the Baroda State. They are most beautiful architecture of the Jain style of the 10th century, A.D., and the structures should be kept in repair, the carvings, if necessary, being cleaned.

Thana District.

21. My time for inspections being short this year, I was unable to visit the buildings, &c., in the Thana District mentioned in para. 5 of page xc, Report for 1882-83.

BENGAL.

Allotments for Shir Shah's Tomb and Gaur.

22. A sum of ₹5,185 allotted out of my Budget for 1883-84 for repairs to Shir Shah's Tomb and the Gaur ruins, was partially utilised by Mr. Beglar in the following manner:—

	₹
Shir Shah's Tomb	2,479
Gaur and Panduah	1,807
TOTAL .	4,286

Repairs at Rhotasgarh.

23. In the early part of the year a Provincial grant of ₹10,000 was spent in repairs to the Raja Man Singh's Palace buildings at Rhotasgarh, but I have not been able to visit the place.

Repairs to the Tomb of Shir Shah.

24. As regards the repairs in 1882-83 to Shir Shah's Tomb, I have already recorded an opinion at page xcviii of my Second Report for 1882-83. Mr. Beglar's tendency is to run heavily into bricks and mortar, which is not only expensive but apt to be injudicious. My position in regard to the Bengal Government did not give me power to prohibit or order any work: I gave my advice only. A recommendation

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to remove the square cupola on the dome has, however, been carried out, and Mr. Fergusson takes me to task for the advice.

The evidence is as follows :—

i.—A drawing made by Captain Elliott, R.N., of Shir Shah's Tomb, published as an engraving in 1834, *shows the finial to have fallen*, only a piece of iron or stone is protruding from the top of the dome at an angle. Captain Elliott must have made the sketch in the time of Lord Minto, *i.e.*, about 1810.

ii.—Therefore the cupola on four pillars shown in my sketch, page xcviii of the Report for 1882-83, *is a repair*, and as I saw at a glance a modern addition.

iii.—Martin's "Eastern India" has an engraving dated 1838 showing a four-pillared kiosque on the dome, —the inference being that the drawing was made later than Captain Elliott's sketch and after the repair.

iv.—I find at page 148 of Travels in India during 1780-83 by William Hodges, R.A. (published by Edwards, Pall Mall, in 1794), that he describes Shir Shah's Tomb (the italics are mine): "The plan of this Mausoleum is a *square* base, rising from the centre of the lake, having at each angle *pavilions crowned with domes and finished with a cullus;* from this base was a bridge, that from the ruins now remaining must have consisted of *six pointed arches* which communicated to the side of the lake, and on two sides are a double flight of steps to the water; on the base is raised *an octagon building*, having three pointed arches in each face, and on *each angle are pavilions finished like the former.* Somewhat behind this runs an octagon, ninety-two feet in diameter, and from the extremes spring the dome *which is finished on the top by a small pavilion like those already described.*" These latter exist and are polygonal, the inference being that Hodges saw a polygonal pavilion crowning the dome between 1780 and 1783.

v.—The evidence in other buildings of the Afghan style is, that where there was a lantern or cupola crowning a dome it is on four pillars when the building is square in plan, and on eight pillars or eight-sided when the building is octagonal in plan.

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The Tomb of Mubarak Shah at Delhi, A.D. 1433, is octagonal in plan, the dome being finished by a cupola on eight pillars.

The Tomb of Alawaldin at Tijara near Ulwar, A.D. 1517, is octagonal in plan, the dome being finished by a cupola on eight pillars.

The Tomb of Fateh Jang at Ulwar, A.D. 1547, is square in plan, and the dome capped by a kiosque on four pillars.

The Tomb of Makdum Shah Daolat at Monear on the River at Sone (Akbar's time) has a dome raised on an octagonal base and surmounted by a lantern with eight sides.

To remove the square pavilion from Shir Shah's Tombs, which is octagonal in plan, would therefore appear to be correct. It now remains to replace it by a finial of the original design.

25. As regards the work at Gaur and Panduah, I addressed the following remarks to the Bengal Government: "Mr. Beglar, under your instructions, has referred his estimates for maintaining the Gaur and Panduah buildings to me. They are as follows:— Repairs at Gaur and Panduah.

	₹	₹	
Adina Masjid	43,804		Panduah.
Eklakhi Masjid	2,719		
Sona Masjid	24	46,547	
The Jhanjhania Masjid	2,114		Gaur.
,, ,, Durgah	250		
Kadam Rasul Gate	800		
,, ,, Durgah	591		
Minar	1,863		
Gunmant Masjid	200		
Daras Bari ,,	531		
Bara Sona ,,	4,907		
Lattan Masjid	4,303		
Chhota Sona Masjid	200		
Tantipara Masjid	250		
Bera Masjid	4,000		
Dakhal Masjid	4,000	24,009	
Contingencies		3,528	
TOTAL		74,084	

"(2) I have conferred personally with Mr. Beglar on the subject of these estimates, and have the honour to remark that it is not possible for me to submit a detailed opinion on them without examining the buildings. I am, however, satisfied that excavating the enormous amount of earth which fills and surrounds the Adina Masjid at Panduah

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is a very proper work to sanction, also that providing temporary accommodation in the Kadam Rasul gateway at Gaur for the officer in charge of the repairs, is unobjectionable. The total estimate for repairing the fine old Adina Masjid at Panduah comes to ₹43,804—this includes ₹6,071 for removing the earth and debris from the interior and exterior—and I would recommend the expenditure of ₹1,200 before the end of the current financial year on this item. The estimate for the accommodation in the Kadam Rasul gateway amounts to ₹800, and I recommend this to be sanctioned.

"(3) I provided a sum of ₹2,000 out of this year's Budget for commencing the Gaur work, and the requisite funds for the works specified are therefore available."

It seems to me that ₹74,084 is a large sum to spend on these buildings. The first steps should be to clear all the jungle from them, to clear the buildings of débris, to preserve those portions of buildings that can be replaced or are of interest, to repair roofs to prevent the infiltration of rain, to prop up walls that threaten to fall, to clean off dirt, plaster or white-wash from all ornamental or inscribed masonry, and to secure such ornamental parts in their places.

Future arrangements for conserving monuments in Bengal.

26. I addressed the Bengal Government, in January, on the subject of future arrangements for conserving monuments in the Province, and was informed in March that all probable wants can be met by the existing establishment of the Public Works Department. Later, in April, the Government stated that there were no funds available for such purposes.

Central India.

Cost of the Sanchi repairs, 1882-83.

27. The cost of the operations at Sanchi, detailed at pages c to ciii of my Report for 1882-83, is as follows:—

	₹	a.	p.
Material	4,113	10	0
Labour	7,650	11	8
Major Keith's pay	2,352	10	8
Temporary Establishment	3,078	5	2
Miscellaneous	205	8	6
TOTAL	17,400	14	0

Repairs at Gwalior.

28. After leaving Sanchi in April (see Appendix E), Major Keith went to Mussoorie to write his report which I have never received. He returned to Gwalior on the 20th of

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July and drew up estimates for repairs in the fortress to the following:—

	R	a.
Roof of the Sas Bahu Temple	762	8
Roof of the Teli-ka-Mandir Temple	1,668	0
Establishment	488	0
TOTAL	2,918	8

Funds were provided and the work put in hand, Major Keith being engaged up to the end of December 1883 (see Appendix F). During the latter months Major Keith was employed by the Local Administration in collecting Central India exhibits for the Calcutta Exhibition.

Visit to Mandu.

29. During my stay at Mandu with Colonel Bannerman, Officiating Agent to the Governor General in Central India, I addressed the following to him: "I have the honour to suggest that the various protective remedies that may be applied to the old mosques, tombs and palace buildings at Mandu, be carried out under the Political Agent, Bhopawar. His Highness the Maharajah of Dhar has, it is true, opened out a number of approaches to the ruins and constructed a driving road from Nalcha. As you observed yourself during your stay at Mandu the repairs to the buildings are unsatisfactory, and slabs of stone and marble have been taken from some of the most interesting structures. It is, I submit, most desirable that any available funds for repairs be laid out to the best advantage, and that the wanton destruction of the buildings be stopped.

"(2) I have asked the Comptroller of India Treasuries to place a sum of ₹1,200 at the disposal of the Political Agent, Bhopawar, for the Mandu buildings, and hope that the Supreme Government will make a further contribution next financial year. It would be better if the Maharajah of Dhar could be induced to contribute a sum of money to be made over to the Political Agent in place of the repairs, on which he was been engaged for the past three or four years.

"(3) Pending any future arrangements which the Governor General in Council may sanction in regard to the conservation of ancient monuments in Native States, I would recommend that the ₹1,200 allotted this year for Mandu be applied, under the direction of the Political Agent, in clearing the buildings of debris, in removing overgrowth and jungle from walls and roofs, and in making approaches to the various

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groups of buildings, some of which are almost inaccessible from density of jungle.

"(4) The accompanying sketch map shows the more important buildings at Mandu, but others may be discovered. I submitted some general recommendations in a note dated 5th January 1881,[1] a copy of which is annexed, but the following works should, I think, be undertaken before actual structural repairs are begun :—

"*Jama Masjid.*—Clear the courtyard of debris ; remove the rough masonry partitions in the colonnade.

"*Tomb of Hoshang Ghori.*—Clear the enclosure of weeds and debris ; clean the blackened marble.

"*Chota Jama Masjid.*—Clear the colonnade and courtyard of cattle, debris, and vegetation ; provide plain wooden doors at the entrances.

"*Palace of Baz Bahadur.*—Clean out the tank in the courtyard.

"*Daria Khan's Buildings.*—Open out a path ; clear jungle and debris. The marble Mosaic tombstones in the principal tomb should be cleaned.

"*Lall Bangla.*—Open out approaches ; clear jungle and debris.

"(5) It is, I think, most necessary to appoint a chowkidar to see that buildings are not mutilated or used for cattle." * * * * * * * * * *

Repairs at Mandu.

30. The operations at Mandu have since been in progress under Lieutenant-Colonel Biddulph, Political Agent, Bhopawar, and the Maharajah of Dhar has generously contributed ₹2,000 for Mandu and ₹150 for repairing the Lât Masjid at Dhar (see page clxv of the Report for 1881-82). Writing on the 11th March, Colonel Biddulph informed me what he had done at Dhar and Mandu. The cattle had been turned out of the Chota Jama Masjid, and an allotment of ₹100 made for work. An allotment of ₹100 was made for the Dhai-ka-Mahal and Dai-ka-chota-bain-ka-Mahal to fit them with doors, outroot pipal, stop cracks, clear debris and jungle. ₹35 were given for clearing the sarai near the Chota Jama Masjid, ₹100 for clearing the tank of Baz Bahadur's Palace, ₹60 for clearing Daria Khan's tomb, ₹100 for removing vegetation from the walls of the Hindu colonnade at Hoshang Ghori's tomb, and ₹80 for clearing the jungle at Mapeh Khan's tomb. Colonel Biddulph mentions the ruins of a tower of victory (7 storeys high) erected

[1] See page clxiii of the Report for 1881-82.

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by Mahmud,—a building I have not seen, but which must be one of the most interesting antiquities of the place. Speaking of the Jama Masjid, he proposes to make the domes and roof quite water-tight, to remove all vegetation, to mend a hole in the west wall, remove debris from the quadrangle, clean interior mehrabs or chapels, all marble work, &c., and remove the accumulated debris from under the north wall, outside. This, he says, will make what remains of the place safe, but ₹1,000 is much wanted to close gaps in the north and south walls. My Head draftsman, Mr. Supervisor Thompson, was engaged on the Mandu repairs for two months under the Political Agent, Bhopawar.

RAJPUTANA.

Surveys at Chittorgarh.

31. The surveys of the Jain Tower, Tower of Victory, and Sanga Chaori in the Chittore Fortress were faired out during the summer, a set of 12 large plates being zincographed at the Intelligence Branch of the Quarter Master General's Office. On the 9th of October I submitted copies of the surveys to the Agent to the Governor General together with the following notes:—

Report on the Pillar of Victory built by the Rana Khambo of Meywar.[1]

(1) The most celebrated monument of Chittorgarh is the Pillar of Victory, erected by the Rana Khambo in commemoration of the defeat and capture of Mahmud of Malwa in A.D. 1439.

(2) It is said to have cost 90 lakhs of rupees, and was built in seven years between A.D. 1442 and 1449. It is throughout of stone, and measures 30 feet wide at the base and 130 feet high or nearly so (the modern dome obscures the actual termination of the original roof). As an architectural object the tower is very varied in outline, whilst its position on the summit of the Chittore Hill gives it all the advantage of great height and command over the surrounding country. The style is Jain and resembles that of the smaller Jain Tower, which is the earliest monument of the Chittore Fortress, but the construction is much more elaborate and peculiar.

(3) In the older example the height is under 80 feet, and the central staircase winds up from base to summit through a central shaft divided up into six floors.

[1] See Appendix G.

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(4) But in the present case we have a height of 130 feet, and the staircase passes up the tower through nine floors. The architect was not content with a single central well. The second, third, fourth, fifth, sixth, and seventh floors have each a square compartment in the middle surrounded by a gallery, through both of which the stairs wind alternately.

(5) Each storey is lighted by trellis windows, and the angles and recesses, not intersected by steps, are utilised for sculptured statues and ornaments. The exterior surface of the tower is broken up into nine principal divisions, each furnished with its windows, balustrades and eaves or chujjas, and emphasized by columns, pilasters, and numberless horizontal bands or cornices. The whole is covered with sculptures, and most of the gods of Hindu mythology are represented wherever a niche or panel occurs.

(6) A set of six sheets of plans and drawings are submitted with this note. These show, to scale, the general outline of the various parts of the tower, and the notes in red ink record the present condition of the structure. Plate No. 6 gives in outline the sculptured details of a portion of the exterior walls of the second storey, but the carved figures and ornaments have been omitted from the elevation and section, as their insertion on so small a scale would have obscured and confused the drawings.

Plate 1, 2 } Plans.
" 3 Chujjas and balustrades.
" 4 Elevation.
" 5 Section.
" 6 Detail.

(7) The following are my recommendations for repairs :—

Basement.

All vegetation to be completely outrooted.

The surrounding debris of stone to be as far as possible disposed of by rebuilding the broken walling.

The terrace floor surrounding the tower to be repaired.

The masonry steps to be set in order and made passable.

First Floor.

All vegetation to be completely outrooted.

There appears no necessity for renewing the railing along the margin of the surrounding terrace.

The window on the west should be opened out and the masonry removed.

Broken patches of floor to be renewed.

The broken moulding at the south-east corner to be renewed in plain stone.

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The broken cornice in the east porch to be renewed in plain stone.

The chujja (shown at O O, plate 3) to be renewed.

There is a crack between the south porch and the main building, which can only be completely remedied by rebuilding the porch, but if this cannot be done, galvanized iron ties should be used to strengthen the walls.

Second Floor.

All vegetation to be completely outrooted.

The chujja at N N to be renewed (see plate 3).

The balustrade opposite the south door to be renewed.

Third Floor.

All vegetation to be completely outrooted.

The broken masonry screen work in windows to be renewed (see plan 1).

The chujjas at M M (see plate 3) to be renewed.

If the image fallen from the niche to the south cannot be found, a plain stone to be inserted.

Fourth Floor.

All vegetation to be completely outrooted.

Balustrades and chujjas at L L and K K to be repaired (see plate 3).

Fifth Floor.

All vegetation to be completely outrooted.

The chujjas and balustrades at J J and H H to be repaired (see plate 3).

Sixth Floor.

All vegetation to be completely outrooted.

The chujjas and balustrades at G G and F F to be repaired (plate 3).

Seventh Floor.

All vegetation to be completely outrooted.

Balustrades and chujjas at E E and D D to be repaired (plate 3).

The damaged column on the south projecting porch to be renewed with plain mouldings.

Eighth Floor.

All vegetation to be completely outrooted.

The brick masonry filling in to be removed and the trellis windows renewed.

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The balustrades and chujjas at C C and B B to be repaired (plate 3).

Wooden steps to the lantern of tower, or ninth floor, to be renewed.

Ninth Floor.

All vegetation to be completely outrooted.

Chujja at A A to be renewed (see plate 3).

Dome.

The present plaster dome should be removed, to reveal the original masonry roof which resembles that of the old Jain Tower. It is incongruous in style and was added by the Maharana Sarup Sing to make good injuries done by lightning. Mr. Fergusson sketched the tower with its original termination in 1839. The old roof should be repaired and rendered water-tight. The removal of the plaster will relieve the strain on the lintels and columns below, and it may be found possible to strengthen the masonry with horizontal iron joists and so do away with the rough columns added at the time of the repairs. A lightning-conductor should be placed on the summit of the tower. English copper bands $\frac{3}{4}'' \times \frac{1}{8}''$, with clips and nails for fixing against masonry, cost about ₹1 per foot, and finials cost about ₹8. The best plan will be to connect the copper bands with the nearest tank so as to be always in contact with the water.

Jain Tower of Sri Allat at Chittore.[1]

(1) Major-General Cunningham, Director General of the Archæological Survey in India, in 1871, unearthed some Jain statues at Muttra which were ascertained to date from the time of Kanishka, (*i.e.*, A.D. 85 to 120), and these appear to be the earliest traces of Jainism yet discovered. Jain architecture attained great perfection between 1000-1200 A.D. at Mount Abu, at Girnar, and elsewhere, but the singular point about the style is that so little is known of the process of its development.

(2) The tower of Sri Allat supplies a very important intermediate example dating 896 A.D., and is dedicated to Adnath, whose representations are repeated many hundred times outside the building. The height of the structures is 76 feet, but was probably 80 feet to the original apex of the roof. A central staircase winds up a square shaft through 6 storeys to the lantern on the top. Sculptures and mouldings

[1] See Appendix H.

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cover the exterior from the base to the summit, rendering its appearance most elaborate and picturesque. Many of its architectural forms and details are found to be repeated in Indian temples of a later date. Its preservation is therefore important. Not only is its architecture reflected in the monuments of Chittorgarh itself, but it supplies important evidence of how the Jain style grew anterior to its period of greatest perfection.

(3) A set of the following illustrations accompany these notes :—

1 Sheet of Plans.
1 Elevation.
1 Section.

(4) My recommendations for repairs are :—

(*a*) the whole of the vegetation to be completely out-rooted ;

(*b*) the debris about the base of the column to be removed ;

(*c*) the carvings to be cleaned throughout, particularly at the lower part of the tower ;

Basement.

(*d*) the masonry at the corners of the plinth to be renewed without any carving (see plan No. 1 on A A) ;

First and 2nd Floor.

(*e*) the displaced columns and masonry in the niche facing east between B B and C C should be got back into position and tied to the main structure with galvanized iron bars ;

Third Floor.

(*f*) the masonry in the niche on the stairs to be repaired (see plan No. 3 on C C) ;

Fourth Floor.

(*g*) the window balustrades to the south and west to be renewed in plain stone, and the steps of the stairs to be renewed (see plan No. 4 on D D);

Fifth Floor.

(*h*) the face of the north wall which is cracked and bulging should be tied up with galvanized iron bars (see plan No. 5 on E E);

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Sixth Floor.

(*i*) the two corners of the wall to the east which are cracked and bulging should be strengthened with galvanized iron ties (see plan No. 6 on F. F.);

Lantern.

(*j*) a column is missing on the north side of the upper lantern and should be replaced in plain stones (see plan on G G). The roof and ceiling require repair by resetting the old masonry and supplying new eaves, and missing courses to complete the apex. There remains but one of the bracket struts that were inserted between each pair of columns. Plain uncarved struts should be renewed. The missing course of masonry at the floor level on the south side to be made good;

(*k*) all loose masonry or cracks to be strengthened with dowels, clamps, or galvanized iron ties;

(*l*) a lightning-conductor should be fitted to the apex of the roof when complete.

Report on the Sanga Chaori at Chittorgarh, Meywar.

(1) From an inscription in Sanscrit on the right column of the western door this singular edifice appears to have been erected by the Treasurer of the Rana Khambo in A.D. 1448.

(2) The building is square in plan with projections on all four sides and raised on a plinth some 5 feet in height. Entrances are from the north and west, the sides east and south being filled by trellis windows.

(3) In the centre is a raised platform with columns at the four corners, and along its edges are small water-channels with outlets at the angles.

(4) The centre part of the building is covered by a circular Jain dome built in horizontal layers richly ornamented.

(5) The exterior walls are beautifully sculptured with horizontal bands containing numerous figures and floral scrolls.

(6) The original roof terminations of the central chamber and porches of the building have disappeared. The present plaster coverings look like repairs and are quite plain. There is a perfect figure of Parisnath over the entrance to the west and a less perfect one above the door to the north. The four memorial niches inside the building bear inscriptions, showing that they were placed in position in the years 1455 and 1456 A.D.

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(7) Mr. Fergusson notices a building at Barolli in the Kotah State which appears to be of this class[1] :—

"The front of the temple is a detached porch here called a chaori or "nuptial hall (the same word I believe as choultrie in the south), in "which tradition records the marriage of a Huna (Hun) Prince to a "Rajputni bride, for which purpose it is said to have been erected, "but whether this is so or not, it is one of the finest examples of such "detached halls known in the north."

(8) Another example resembling this in plan is the temple of Siddheswar at Mandhatta on the Narbadda, in which, however, there are entrances and porches *on all four sides.*

(9) The Sanga chaori was intended to serve a special purpose, and does not represent any very common type; but the architecture is admirable, and the building, although small, is one of the most attractive in Chittore. It is unfortunately much ruined and used as an entrance to the magazine enclosure.

(10) Massive walls of loose stone abut it on the east and west, thus obscuring part of the beautiful carved exterior.

(11) A set of three zincograph plates accompany this note, illustrating the present condition of the building and the remedies which I suggest for its conservation.

(12) In the first place the wall should be diverted so as to free the structure and permit of a correct appreciation of its design.

(13) All vegetation and tree growth should be outrooted from walls and roofs. It may be necessary to take down parts of the wall to get at the roots.

(14) Cracks in walls should be strengthened with iron clamps and filled up with mortar to prevent fresh vegetation taking root.

(15) No new work should be introduced except where required for strength, and then only in plain unsculptured pieces.

(16) The steps to the north and west should be cleared of debris and made passable.

(17) Displaced portions of masonry should be got back into positions.

(18) The roof and domes should be repaired and rendered water-tight.

(19) The interior of the building to be cleaned out.

(20) The sculptures of the exterior and interior to be cleaned.

[1] See page 449 of Fergusson's "History of Indian and Eastern Architecture."

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(21) The floor to be repaired with stone laid in mortar.

(22) The raised floors in the two window bays to be repaired.

(23) The floor of the raised dais in the centre to be repaired.

(24) These remedies would not be costly or difficult.

(25) I am indebted to Kaviraja Shamul Dass of Udaipur, who kindly supplied me with transcripts of the inscriptions on the building.

Surveys at Ulwar and Jaipur.

32. A survey party had gone into Rajputana during the cold weather and made detailed plans of the tomb of Fateh Jang at Ulwar, of the curious tombs of the Khanzadas, of the Lodi Emperor at Tijara near Ulwar, and of the famous Palace of the Jaipur Maharajahs at Amber. Very complete plates were prepared, some of which have been reproduced by zincography.

Visit to Colonel Bradford.

33. I visited Colonel Bradford's camp at Nimbahera on the 6th and 7th of March, and submitted recommendations for future conservation of antiquities in Rajputana.

Amber.

34. Shortly after, I inspected the work of my survey party at Amber, and regretted to see the inevitable whitewashing going on at the old palace in preparation for the visit of His Royal Highness the Duke of Connaught (see page clxxiv, Report for 1881-82).

Ajmir.

35. In company with Colonel Steel, R.E., I examined the marble pavilion in the Daolat Bagh, Ajmir, now undergoing repair. Out of the grant of ₹5,000 allotted from my Budget, ₹3,332 have been expended to the 31st March (see paragraphs 7 and 11 of Appendix H, page civ, Report for 1882-83; also paragraphs 17-19, Appendix S, page clxx of the Report for 1881-82).

Kotah.

36. Colonel Bayley, the Political Agent at Kotah, has forwarded to the Agent to the Governor General estimates framed by Mr. T. W. Miles, Executive Engineer, Kotah and Jhallawar—

(i) for repairing the Kameshore Nath Temple at Ramgarh, amounting to ₹7,323;

(ii) for repairs to the chattri on the bund of the Ramgarh Tank, ₹448;

(iii) for selecting and arranging portions of stone carving from the ruins of the Kabara Deora, an ancient temple at Kishen Bilas, Kotah State, ₹1,543. Colonel Bayley reports that the latter is a beautiful specimen of ancient stone carving;

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(iv) for repairing the ancient Baradari at Rangpur Kotah, ₹1,756; and

(v) for removing rubbish and jungle from the old temple and ruins at Kishen Bilas, Kotah, and for sorting the carvings, ₹1,584.

PUNJAB.

37. The grant of ₹19,892 made by the Supreme Government was distributed as follows by the Local Government:— Allotment of funds.

		₹
(i)	Special repairs to Jahangir's Tomb, on an estimate for ₹41,614	6,000
(ii)	Experimental relaying of Jahangir's Tomb terrace, on an estimate for ₹65,100	2,000
(iii)	Special repairs, Shahlimar Gardens, on an estimate for ₹12,546	4,000
(iv)	Removal of Railway buildings at Jahangir's Tomb	392
(v)	Repairs to the mosaics in the Dewan-i-Am, Delhi, on an estimate for ₹10,815	2,916
(vi)	Repairs to the Kila Kona Mosque at Delhi	3,500
(vii)	Approaches, Nur Mahal Sarai	870
	Parapet, ditto	214
	TOTAL	19,892

Besides this a Provincial grant of ₹11,000 was distributed as follows:—

		₹
(viii)	Revised estimate for repairs to upper terrace of Jahangir's Tomb, ₹23,108 (ordered to be closed)	700
(ix)	Nakodar Tomb, on an estimate for ₹7,324	5,816
(x)	Petty repairs to historical buildings, on an estimate for ₹11,719	1,000
(xi)	Humayun's Tomb, Delhi, on an estimate for ₹2,024	784
(xii)	Office and petty establishment	2,700
	TOTAL	11,000

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And a grant of ₹4,000 for annual repairs, distributed as follows :—

		₹
(xiii)	Repairs to Shahlimar Gardens . . .	794
(xiv)	Do. to buildings, Lahore Fort . . .	800
(xv)	Do. to do. in and around Delhi .	1,906
(xvi)	Battle monument at Ferozpur . . .	300
(xvii)	Hiran Minar, Tank and Baradari, Firozpur .	200
	TOTAL .	4,000

Jahangir's Tomb.

38. As regards the repairs at Jahangir's Tomb, the colonnade of the main building has had the tile Dado partially freed of whitewash, and part of the colonnade marble floor relaid. Portions of the marble terrace covering the whole building have been relaid ; but the great expense of the latter arrests progress. Part of the coloured decoration in the main corridor leading to the tomb has been renovated. The various gateways of the tomb enclosures have been freed from the partitions, doors, and windows used for their conversion into dwellings (see Appendix J).

Shahlimar Gardens.

39. The work at the Shahlimar Gardens consists of masonry repairs to portions of the central tank and garden walls, repairs to water channels, enclosure walls, and corner kiosques (see Appendix K).

Fort, &c., at Lahore.

40. Repairs to buildings at the Fort include those to the Moti Masjid (in use as a treasury), clearing out some upper chambers of the Shish Mahal, repairs to the Shish Mosaic and marble Dado, repairs to the floor of the Huzuri Bagh pavilion, cleaning interior marble-work and carved door of Ranjit Singh's Tomb, and repairs to the coloured tile-work of the north wall of the Fort (see Appendix L).

Nurmahal.

41. The gateway of the sarai built by Jahangir at Nurmahal had been renovated last year, but the approach road has this year been improved and the parapet wall of the gate repaired (see Appendix N).

Nakodar Tombs.

42. I have not been able to visit Nakodar since the repairs to the Tombs of Muhammad Mumin and Haji Jamal have been completed, but I was present with Mr. Harrington when the various works were decided on. All temporary or disfiguring additions were to be removed, the main object being to preserve what remains of the beautiful tile decorations and paintings. Experiments have been made to reproduce both forms of ornament ; but with what success I am not in a position to judge

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Dewan-i-Khas, Delhi.

43. Lieutenant Abbott, R.E., prepared an estimate for renovating the roof and ceiling of the Dewan-i-Khas in the Delhi Fort, amounting to ₹7,231; but as he contemplated dismantling the old roof and ceiling and substituting entirely new work, I felt obliged to recommend that the old ceiling should be left intact. I consider that repairs should leave all the old work intact; any other proceeding is vandalistic.

Dewan-i-Am, Delhi.

44. An estimate for restoring the singular black marble mosaic at the back of the Dewan-i-Am in the Delhi Fort was drawn up by Lieutenant Abbott, amounting to ₹10,815. This received the sanction of the Punjab Government in September, and work to the extent of ₹2,916 has been done (see Appendix P). I visited Delhi in March last, and was quite satisfied with those repairs.

Kila Kona Mosque.

45. An estimate for special repairs to the Kila Kona Mosque in Purana Kila, Delhi, amounting to ₹4,864, was sanctioned in November 1883. The whitewash of the interior has been removed, but it should have been done without scraping the marble and stone. The mosaic work has been well repaired. The security of the structure requires attending to and insuring.

Repairs to buildings in and around Delhi.

46. Repairs to buildings in and around Delhi are as follows[1]:—

(*a*) Red sandstone flooring to the pavilion known as "Bhadon," in the Delhi Fort.

(*b*) Tomb of Imam Zamin at the Kutub. Renewal of eaves and chujjas, red sandstone flooring, and partial removal of whitewash.

(*c*) Gateway of Ala-ud-din at the Kutub. Renewal of broken points of the cusped archways, repairs to red sandstone walls, repairs to the floor in concrete.

(*d*) Safdar Jang's Tomb. Petty mason's work and cleaning.

(*e*) Tomb and mosque known as Jamali Kamali at the Kutub. Red and white stone flooring, cleaning, and petty mason's work.

(*f*) Kutub-ul-Islam Mosque. Partial cleaning of the columns.

(*g*) Wire fence to enclose the group of buildings at the Kutub (see Appendix O).

(*h*) Repairs to the floor and screens in the small tomb in the grounds of Humayun's Tomb, and wire

[1] See Appendix O.

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fencing round the tomb known as that of the Barber.

(*i*) Provision of watchmen to the Delhi Mutiny Monument on the ridge.

Lall Bangla, Delhi.

47. The Canal Department at Delhi has for some time been desirous of converting some tombs of modern Mogul architecture, known as the Lall Bangla, into canal rest-houses. I represented that they might be repaired and utilised if a guarantee could be obtained not to disfigure or alter the buildings, which are interesting specimens of the 18th century. Sanction to their transfer to the Irrigation Engineers has been withheld by the Punjab Government.

Yusufzai.

48. The excavations conducted by me this year in Yusufzai have resulted in the discovery of a large number of sculptures from various sites on the frontiers of Swat and Buneyr. I was engaged in the district from the 29th October to the 12th December. Government determined that the work must be done in communication with the Director General of the Archæological Survey, and I therefore reserve a detailed report for the volume which he and I have in preparation on the "Buddhist Sculptures of Gandhara."[1] After leaving Mardan in December, I spent ten days at Lahore in arranging the sculptures discovered under my direction in the same district during the cold season of 1882-83 (see pages cxiv-cxxxviii, Report, 1882-83), and these, together with the finds of this year, are now collected together in the building known as the Chauburji.[2] There are altogether 227 boxes in which the carvings can be exhibited until more finished cases are made. The subjects are, as far as possible, grouped according to their class, figures, panels, friezes, &c., the broken pieces being pieced together so as to appear intelligible. Twelve sites were examined during the two seasons, the sculptures from each being kept together; of these Lahore retains 5, and the remainder are presented to the following museums by the Punjab Government:—

Imperial Museum, Calcutta . .	2 groups.
Victoria and Albert Museum, Bombay	2 ,,
Central Museum, Madras . . .	2 ,,
Museum at Rangoon . . .	1 ,,

They have all been photographed; some of them, reproduced by heliogravure, are published (see Appendix I). I

[1] See Appendix T.

[2] See Appendix S.

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also had some of the most remarkable sculptures in the Lahore Museum photographed by my Assistant, Mr. Supervisor Fluke. A selection of these, together with the photographs General Cunningham has of the results of his earlier explorations, will be utilised in the volume alluded to.

North-Western Provinces and Oudh.

Fatehpur Sikri Bungalow.

49. The Government of the North-Western Provinces and Oudh referred to me in July 1883, on the subject of Imperial assistance for the construction of a visitors' bungalow at Fatehpur Sikri, estimated to cost ₹23,117. In reply I was directed by the Government of India to state that funds for such a purpose were not available. It is, however, most desirable that suitable accommodation be found, as three of the palace buildings continue to be used by visitors.

Jahangir Mahal Pavilion, Agra Fort.

50. In August the Lieutenant-Governor addressed the Inspector-General of Military Works on the subject of the early relinquishment of the Jahangir Mahal Pavilion in the Agra Fort, in view to its repair, and said he would be glad if the construction of other quarters for the Provost Sergeant could be expedited (see page cxli, Report for 1882-83).

Sikandra grounds.

51. The Executive Engineer, Archæological Division, North-Western Provinces and Oudh, sent me an estimate in July for repairing two raised sandstone causeways, which intersect the garden of Akbar's Tomb, at a cost of ₹6,817, and in forwarding the papers to the Local Government I remarked that the original geometric laying out of the garden had to a great extent disappeared, and what had been done of late years was merely to redeem the grounds from wild jungle; that if the two causeways were to be restored the others in the garden should be also put in repair, but if not, it seemed to me sufficient to simply bank up and turf the causeways to the north, west and east, but to repair the one to the south which serves as an approach for visitors.

Custody of the Agra Fort Palaces.

52. The damage done by visitors to the mosaics in the Agra Fort Palaces led me to recommend the provision of iron gates at the various points of ingress (see page cxli of the Report for 1882-83), and Mr. Heath's estimate amounting to ₹452 was sanctioned in November.

Sarnath Tope, Benares.

53. The suggestions in regard to the Sarnath Tope made at page cxlv of the Report for 1882-83 led to a revision of the original estimate (₹7,784) and its reduction to ₹5,039, which amount was sanctioned.

Ummer Singh Gate, Agra Fort.

54. At page cxli of the Report for 1882-83 I recorded a recommendation to repair the façade of the Ummer Singh

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Gate in the Agra Fort. Mr. Heath's estimate for renovating the inlaid work and protecting the surface of coloured tiles with silica, amounting to ₹667, was recommended.

Khas Mahal and Saman Burj, Agra Fort.

55. In September I advised the Local Government to sanction Mr. Heath's estimate, amounting to ₹3,910, for repairs to the enclosure walls of the Khas Mahal and Saman Burj in the Agra Fort.

Chini-ka-Roja, Agra.

56. In October Mr. Heath sent me an estimate for repairs to the Chini-ka-Roja (a tile-covered tomb on the north-east bank of the Jamna near the Rambagh), amounting to ₹1,257; and in recommending its sanction, I pointed out that the tile-work which had become black from damp should be cleaned, also that the interior fresco paintings should be revived, and a copy of the band of inscription encircling the interior should be sent to General Cunningham.

Dewan-i-Khas terrace, Agra Fort.

57. In December 1883 I recommended an estimate amounting to ₹1,870 for repairing the terrace and marble railing in front of the Diwan-i-Khas in the Agra Fort.

Protection from lightning.

58. Estimates for providing the following buildings with lightning-conductors have been recommended:—

i.—Moti Masjid, Agra Fort.
ii.—Akbar's Tomb, Sikandra.
iii.—Great Mosque, Fatehpur Sikri.

Mint buildings, Fatehpur Sikri.

59. Last year, I submitted various recommendations for buildings at Fatehpur Sikri (see page cxlii, Report, 1882-83); and Mr. Heath has prepared an estimate amounting to ₹1,087 for clearing the old mint buildings of debris and for propping some of the domed chambers. I pointed out to the Local Government that this sum seemed a good deal to spend on so plain a building, and that others of greater importance should be dealt with first—such as the so-called Haraoti-ka-Roja Pavilion and the house of Nawab Islam Khan.

Painted decorations at Sikandra.

60. In a note on Akbar's Tomb at Sikandra (see page cxli, Report, 1882-83) allusion is made to the painted walls of the vestibule in front of the passage leading down to the actual tomb of Akbar. Ishmail Khan of Delhi has been employed to revive a portion, and the work is certainly very effective and handsome. I think the whole should be gradually restored, as the ornamentation is both rich and varied.

Removal of whitewash from all buildings.

61. So much has been done to the Agra buildings that any shortcomings stand out in great contrast. The appearance of whitewash is particularly offensive. It occurs in Jahangir's Palace in the Agra Fort, where the removal is only

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partial and done by *scraping*. It also appears in parts of Akbar's Tomb and the entrance gate, and in many other buildings. I think that a gang of workmen should be continually employed in removing whitewash from *bonâ fide* masonry or painted walls, and be trained to do so without injury to the surfaces beneath. The only way is to soften the lime with soap or acid and water, and to remove it carefully with modelling tools and brushes, using a syringe or garden pump to clean the surface. The cost is not great, but the effect is, and the process sometimes results in discoveries.

Inscriptions.

62. As Mr. Heath has unusual facilities at Agra and other places where work is in progress, I beg to suggest that he be instructed to copy all inscriptions on buildings and to send them to the Director General of the Archæological Survey.

Visit to Agra.

63. I visited Agra on the 18th-19th February. The Chini-ka-Roja should be more accessible to visitors and have a good road up to it. The fresco paintings in the buildings overlooking the river at Itmad-ud-Dowlah's tomb (see Appendix R) have been freed of whitewash, but damage done by scraping. The paintings in the lower part of the tomb building are very handsome and should be cleaned and revived. The Somnath Gates in the Agra Fort have been cleaned. Mr. Heath states them to be of sandalwood. I think they ought to be in a glazed case in a position where they can be inspected both back and front. This is not possible where they now are. Some marble columns, brackets, and lintels of mosaic similar to that in the Saman Burj were discovered in digging foundations near the Ummer Singh Gate in the Agra Fort. I think they should be set up. The receiling of the Diwan-i-Khas with marble is complete and satisfactory. Repairs to the Saman Burj and Khas mahal are still in progress. I visited the Fatehpur-ki-Masjid near the Taj with Mr. Heath, and suggested how for a small sum he could secure the building from ruin, by water-tighting the roof and domes, and by filling in gaps in the masonry walls (see para. 5, page ccxii, Report, 1881-82).

Allahabad Fort.

64. When at Allahabad in February, I took the opportunity of seeing the Commissary of Ordnance, Major Lamb, R.A., to ascertain whether it is necessary to periodically white and colour-wash the interior of Akbar's Palace, and he said he would make no difficulties if the Executive Engineer was directed to clean the red sandstone columns. Indeed, some of them are *coloured red*, and cleaning them could have no effect on the light of the interior.

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Central Provinces.

Mandhatta.

65. In October 1883 I submitted my survey of the Island of Mandhatta to the Chief Commissioner of the Central Provinces.

A survey of the eastern portion of the island, and plan, section, and details of the Siddheswar Temple, were accompanied by the following recommendations:—

"The plan of the structure is *unique*, being a *central sanctuary surrounded on all four sides by porches*. The walls of the main part of the building, which is a square of 37 feet, are very massive and probably supported a lofty sikra, or tower, such as most temples possess. Each porch was composed of fourteen columns, but there is no evidence as to whether anything existed above the present flat roof. The great feature of the building is its plinth, with the bas-relief of large sculptured elephants. The whole is extremely ruined, and Mr. Grant conjectures that the temple was overthrown by Ala-ud-din, who passed through the country in A.D. 1295.

"The plan shows what parts of the structure are standing, but until the debris is cleared away, no correct perception can be had of what is best for the preservation of the remains. The temple was domed in by Rao Daolat Singh some 45 years ago, and a Lingam now exists in it, but whether the dedication was originally to Siva can be best ascertained by a careful examination of all the fragments which are scattered around. An inscription or some sculptures may come to light, but as the architecture is Jain in style and an elephant is the symbol of the second Jain hierarch 'Ajitanatha,' it may possibly be discovered that the dedication was originally Jain and not Hindu at all.

"I strongly recommend that the building be cleared of all debris, that all portions of columns or carvings be carefully collected, and that they, together with the elephant plinth, be as far as possible got back into position. Restoration in a case of this sort is out of the question, but what exists should be preserved and secured *in situ*.

"If the preliminary clearing of the site of jungle and ruined masses, and collection of all carved fragments can be arranged for, some better or more suitable remedies may become evident. Notes on the plan of the temple indicate generally the condition of the structure, and where many of its component parts may be found."

I suggested in a letter that an engineer should be sent to carry out the preliminary measures, and offered to contribute towards the cost, but have not heard of anything having been done.

Burmah, Haiderabad, Assam, and Maisur.

Discoveries in Assam.

66. In regard to Burmah, Haiderabad, and Maisur, I have nothing new to report. Some remains recently discovered in Assam have been added to the list of buildings in Appendix A.

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The Practical Use of Indian Archæology.

67. I would venture to describe archæology as the discovery, elucidation, and preservation of historical records and monumental remains. The study of history is part of the national education, and to elucidate history is one of the uses of archæology. But archæology has other uses bearing on the architecture and art of a nation.

68. Each part of India has its own styles exhibited in the temples and dwellings of the past, and it is only right that these styles should reflect themselves in the native architecture of the present day.

That such is not the case is greatly due to our own preoccupation in the government of a new country, also to neglect and destruction in the days of conquest and mutiny.

69. Natives of India, for centuries the most conservative of people, are now aspiring to adopt English customs, whilst neglecting many of their own. I remember Amravati Seshya Sastri, C.S.I., telling me at Kombaconum in February 1881 that a temple architect in Madras is scarcely to be found. The people replaster and repaint their own fanes, but when it comes to building a new one, those who in old days would have produced a suitable plan are either in the service of our Government as engineering draftsmen or busy misrepresenting Gothic or Renaissance. A rich Seth of Muttra wanted some years ago to build a temple, and although Muttra was in ancient times the centre of Hindu architecture he had to send to Madras for a plan, the result being an inferior interpretation of Dravidian art. The Maharaja of Punna has built himself in Bandelkhand a temple like St. Pancras Church in London, and Scindiah and Holkar have a hankering for Indo-Italian Palaces.

70. Government provides for the education of natives in languages intimately connected with their various faiths, but it holds itself neutral in matters of religion. Its province is clearly not to encourage temple or mosque building, but when they are to be built it decides to provide for public *health* and *safety* before the design can be carried out. Why should not public *taste* be considered as well? Natives are often indifferent to sanitation or stability in their dwellings, but the poorest peasant likes a coloured pattern in his mud shanty.

71. As regards secular architecture, there is much in Bombay, Madras, and Calcutta to gratify the architectural tastes of Europeans, but no extensive encouragement has been given to native architecture.

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72. Something should be done, as the styles of public buildings at the presidency and other large towns have thrown the native mind into a state of chaos, and produced a mixed architecture over India, which every cultivated taste must regret.

73. The remedy is to let natives learn better. But they cannot be wandering up and down India to study the best buildings, and if they could, only one in a thousand would be able to draw them. To learn a language a grammar is required; to study architecture, a grammar of construction and ornament.

74. Without entering into the question of methods of teaching or classes to be taught, I submit that an accurate representation of Indian architecture is wanted for architectural students.

75. Similarly, as regards industrial art, a grammar of ornament should be compiled applicable to decoration of all kinds and intelligible in respect of scale and colour.

76. When invited in 1867 to offer suggestions for collecting information about the ancient architecture of India, I advocated its representation by photographs, drawings, plans, casts and written descriptions, pointing out how such means of educating natives might benefit their modern art.

77. In a note published in May 1879 (see Appendix G., First Annual Report, 1881-82) on the Industrial Arts in India, I endeavoured to direct attention to the use of ample illustrative material, such as architectural flat and carved ornament and examples of industrial art.

78. I have been permitted to publish some experimental architectural plates which are described in the appendices of this report and give an idea of the class of illustration that I think would be of practical use.[1]

79. These are but a portion of what is necessary to adequately represent Indian architecture and art. It would be necessary to complete the work, as I commenced it, under the Supreme Government; otherwise there would be sacrifices to uniformity, unnecessary repetition, as well as additional cost.

H. H. COLE, *Major, R.E.*,

Curator of Ancient Monuments in India.

[1] At the request of Government I have given a proposed distribution list in Appendix Y. Twenty-two sets have been subscribed for out of the 100 published, and more subscribers are expected. I think that *single copies* of the Plates should be available to give or sell to artisans of this country. The average cost for a new edition is—

Engravings (single Plates)	10	For one rupee.
Heliogravures	8	
Chromolithographs (double Plates)	1	
Ditto (single Plates)	2	

Appendix A.

Lists of some Principal and other Native Architectural Buildings in Bengal, N.-W. Provinces and Oudh, Punjab, Kashmir, Rajputana, Central India, Central Provinces, Haiderabad, Maisur, Burma, Madras, and Bombay. Revised, added to, and classified, according to Resolution of the Government of India, Home Department, No. $\frac{3}{168\text{-}83}$, dated 26th November 1883, as under—

I. Those monuments which from their present condition and Historical or Archæological value ought to be maintained in permanent good repair.

II. Those monuments which it is now only possible or desirable to save from further decay, by such minor measures as the eradication of vegetation, the exclusion of water from the walls, and the like.

III. Those monuments which from their advanced stage of decay or comparative unimportance it is impossible or unnecessary to preserve.

I a and II a. Those at Government cost.

I b and II b. Those at cost of private individuals.

Bengal.

Some Principal Ancient and other Native Architectural Buildings in the Lower Provinces of Bengal.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			BURDWAN DIVISION.				
			In the official list some 34 objects of interest are described.				
II a	Tomb of Bahram at Burdwan, Shir Afghan, the first husband of Nur Jahan, said to be buried here.	Built 300 years ago; the tomb of a Muhammadan poet Bahram Sakkar.	Custody desirable .	Said to be fair .	Special investigation necessary.	None . .	None.
II a	Bishenpur Temples, in the Bankura District.	Brick and terra-cotta buildings; history unknown.	Ditto . .	Fair, but overgrown with trees.		Mr. Beglar took some for the Archæological Department.	None.
II a	The so-called "Five Jewelled" Temple at Gaoltur, in the Midnapur District.	About 132 years old; said to be very ornamental.	Ditto . .	Overgrown with vegetation.		None . .	None.

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Bengal —*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
		BURDWAN DIVISION —*contd.*					
II a	Khelargarh, in the Midnapur District.	A fort dating 1490 A.D., with two curious sculptures of a man and his wife on horseback.	Custody desirable .	In ruins . . .	Special investigation necessary.	None . .	None.
I a	Minarah at Panduah, in the Hugli District.	A tower, probably of victory, used as a minarah; an interesting remain; date fifteenth century.	Ditto . .	.....		None . .	None.
II a	Square Mosque at Panduah .	About 1477 A.D., and of brick .	.....	.....		None . .	None.
		PRESIDENCY DIVISION.					
		In the official list some 50 objects of interest are described.					
II a	Hindu Temple, Jartar Deul, at Diamond Harbour, 24-Pergunnahs.	A specimen of very fine brick-work; the bricks said to be carved, probably terra-cotta; date 975 A.D.	Custody desirable .	.....	Special investigation necessary.	None . .	None.
II a	The Sat Gumbaz, or Sixty Domes, at Bagarhat, in the Jessor District.	A massive brick building; date about 1458 A.D.; built by Khanja Ali.	The inside is kept clean by an old man, who gets money from pilgrims.	The masonry in fair order; repairs wanted on the surface; the roof is covered with jungle.		None . .	None.
II a	Pir Ali's Tomb at Bagarhat, in the Jessor District.	Date about 1458 A.D.	In charge of two fakirs, who hold 368 bighas of land for the service of the place under a very ancient grant.	Repairs wanted .		None . .	None.
II a	Temple of Krishna at Muhammadpur, in the Jessor District.	An elaborate building with tracery and terra-cotta ornament; date 1703.	Custody probably desirable.	Signs of decay are showing.		None . .	None.

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II b	Makburra of Murshed Kuli Khan, the founder of Murshedabad.	A building of good proportion erected in the life-time of Murshed Kuli Khan (who reigned 1704–1725) out of materials of Hindu temples destroyed for the purpose.	Supposed to be looked after by the Nawab Nazim.	.....	.....	None . .	None.

RAJSHAHYE AND COOCH BEHAR DIVISIONS.

In the official list some 36 objects of interest are described.

II a	The Boddal Pillar, in the Dinagepur District.	A relic of the Pal Kings . .	Custody desirable .	The pillar is still standing.	Special investigation necessary.	None . .	None.
II a	Two Muhammadan Shrines at Debkot, in the Dinagepur District.	The report calls Debkot the first Muhammadan capital of Bengal; very early inscription of Kaikur Shah at one shrine.	Ditto . .	Deserves to be preserved.		None . .	None.
II a	Muhammadan Tomb at Hemtabad, called Bazar-ud-din, in the Dinagepur District.	A mosque close to the tomb, in fair preservation; there are numbers of Hindu carved pillars and stones about; signs of Buddhist topes in the neighbourhood.	Ditto . .	Much neglected .		None . .	None.
II a	Temple of Gopal at Gopalganje, in the Dinagepur District.	Temple dating from 1742 A.D., with curious brick and terra-cotta ornament.	Ditto . .	Surrounded by jungle and falling into decay.		None . .	None. See Fergusson's Indian Architecture, page 467.
II b	Temple at Kantonagar, 12 miles from Dinagepur.	Finished in 1722; a brick building covered with terra-cotta.	Ditto . .	Preservation desirable; is said to be kept in repair by the family of the late Raja of Dinagepur.	.....	Has been photographed, by Ravenshaw.	Details would be valuable. See Fergusson's Indian Architecture, page 467.
II a	Temple of Siva at Julpesh, in the Jalpaiguri District.	The most conspicuous ruin in the district; built of very durable brick; began 280 years ago.	Ditto . .	Fair . . .	.....	None . .	None.

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Bengal—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			DACCA DIVISION.				
			In the official list some 36 objects of interest are described.				
I a	So-called Tomb of Ghias-ud-din at Sonargaon, in the Dacca District.	The masonry beautifully carved.	Custody necessary .	The report says it might be easily repaired.	Special investigation necessary.	None . .	None.
II a	Gharibullah's Mosque at Sonargaon, in the Dacca District.	A modern mosque, 1768 A.D., with pinnacles of glazed pottery.	Ditto . .	.....		None . .	None.
II a	Old Mosque at Goaldi at Sonargaon, in the Dacca District.	Date 1519 A.D.; of red brick with carved stone-work inside and carved brick (terra-cotta ?).	Twenty-six years ago used for worship, but now abandoned for a more modern building close by.	Threatened with ruin		None . .	None.
			BHAGALPUR DIVISION.				
			In the official list some 55 objects of interest are described.				
II a	The Khajeki Masjid, or golden mosque, at Gaur, Maldah District.	A stone building; 375 years old; built in the reign of Sultan Husain Shah, King of Gaur.	Custody necessary .	Fair preservation .	The expediency of restoration requires investigation.	None known .	See Ravenshaw. Plan by Cunningham Vol. XV, plate XIX.
II a	Mosque called the Kadem Rassul at Gaur.	An interesting brick building; about 350 years old; the brickwork is said to be carved, but may be in reality terra-cotta or baked "moulded" bricks.	Not known; worthy of custody.	Worthy of being kept entire.		See Fergusson .	
I a	Minar at Gaur . . .	According to Fergusson, a pillar of Victory; date 1302-15 A.D.	Custody desirable .	Wants clearing of vegetation or will tumble down	tion requires investigation.	.....	See Ravenshaw. Plans by Cunningham of both Vol. XV, plate XV.
II a	The Golden Mosque at Gaur	Remains of a fine stone building; 364 years old.	Ditto . .	Preservation seems desirable.		None known .	

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II a	Kutub Shah's Grave-yard at Peruah or Panduah, in the Maldah District.	An enclosure containing many tombs and Kutub's dwelling house, in which are coloured tiles.	The place is held sacred still.	.....	The question of restoration or special investigation.	Ditto .	None known.
I a	The Adinah Masjid and Tomb of Sikandra at Peruah, or Hazrat Pandah, Maldah.	Erected A.D. 1358-67; much decorated with tiles and carvings in stone; is the finest and largest example of Bengali-Pathan.	Custody desirable .	Ruined . . .		See Fergusson.	See Fergusson. Plan by Cunningham.
II a	Mausoleum of Jalal-ud-din Muhammad at Hazrat Pandah.	A fine example of the Bengali-Pathan.	Ditto . .	.....		None . .	Plan by Cunningham.
I a	Jami Masjid at Hadut 4 miles from Rajmahal, in the Sonthal Pergunahs.	A beautiful building; built in A.D. 1592 by Man Sing, Akbar's Rajput General.	Ditto . .	In bad condition .	.....	None known .	None known.

CHITTAGONG DIVISION.

In the official list some 13 objects of interest are described.

No building which appears of special interest.

PATNA DIVISION.

In the official list some 60 objects of interest are described.

II a	Nalanda Monasteries at Burgaon, in the Patna District.	Buddhist ruins full of interest; many sculptures of great beauty.	Excavations have been made.	Ruins . . .	Impossible .	None . .	A map of Nalanda in Cunningham, Vol. I, page 28.
II a	Ruins of Rajgir and Giryek in Behar sub-division, in the Patna District.	Buddhist ruins of Rajagriha, the ancient capital of Magadha.	Custody desirable .	Ditto . .	Ditto . .	None . .	See Cunningham, Vol. I, page 16.
	Sculptures of all kinds (Brahminical and Buddhist) collected by Mr. Broadley at Behar.	Some of these are most valuable, but out of place where they are, and should be sent to the Imperial Museum, Calcutta.	.....	.....	.....	Photographed by Mr. Beglar, and Dr. Simson.	.....
I a	*Great Buddhist Temple at Buddha Gya, in the Gya District.*	This is a fine and most interesting brick building; masses of carved stones to be found around the ruins; date first century B.C.	Custody desirable .	*Has been completely restored at a cost of some ₹80,000, and is completed.*	.....	Has been photographed by Mr. Beglar, Executive Engineer.	See Cunningham, Vol. I, pages 1—12, and Vol. III, plates XXV—XXXII. Fergusson, and Rajendra Lalla Mitra.
II a	Ruins at Punawa and Kurkihar East of Gaya. 14—17 miles.	Buddhist remains . . .	.....	Kittoe excavated at Kurkihar.	.....	.....	Cunningham, Vol. I, page 13.

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Bengal—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			PATNA DIVISION—*contd.*				
I a	Buddhist Temples and Caves in the Barabar Hills in Jahanabad sub-division, Gya District.	The caves are carved in the granite rock, and vary in age from 200 to 250 B.C.: among these, the celebrated "Khana Chopar," the "Sudama," and "Lomas Rishi" caves.	.....	Good . . .	.....	.....	See Fergusson and Cunningham, page 45, Vol. I.
II a	Buddhist remains at Dharawut, north of the Barabar Hills, in the Gya District.	Extensive mounds about the present village; also a small temple with a standing figure of Buddhisata.	Custody desirable .	Ruins . . .	.....	None known of	Plans by Cunningham. See Vol. XVI, plates XI to XIII.
II a	Remains at Konch, in the Gya District.	Mounds and Buddhist figures scattered about; also a large temple with beautiful moulded bricks.	Ditto . .	The temple suffers year by year from rain, and will soon be a mass of rubbish if nothing is done.	.....	Ditto . .	See Cunningham, Vol. XVI, plates XVI to XVIII.
I a	Tomb of Husain Khan, father of Shir Shah.	An octagonal stone building of considerable merit.	Is in custody . .	Requires small repairs.	.....	Has been photographed.	.....
I a	*Shir Shah's Tomb at Sasaram, in the Shahabad District.*	A fine old Pathan tomb; about 1550 A.D. One of the finest specimens of Pathan art in Bengal.	Ditto . .	*Repairs are in progress under Mr. Beglar.*	.....	Has been photographed by Mr. Beglar, Executive Engineer.	See Fergusson. Also Cunningham, Vol. XI, plate XXXIX.
II a	Ruins and Buildings at Rohtas Fort, in the Shahabad District.	Shir Shah captured this fortress in 1539 A.D.; Man Singh, Viceroy of Bengal, erected all the buildings now existing in A.D. 1654.	Ditto . .	Ruins . . .	Mr. Beglar has prepared a rough estimate for repairs.	None known of	None known of.
I a	Bhim Singh's Lat, an Edict Pillar of Asoka near Lauriya, 18 miles south-west of Muzaffarpur.	The pillar is a monolith with a carved lion capital; height above ground about 30 feet; date about 250 B.C.	Since 1793 Englishmen have cut their names on the pillar; is in the courtyard of a Brahman's house.	Good . . .	.....	Photographed by Mr. Garrick. See Cunningham, Vol. XVI, plate XXVII.	See Fergusson, Cunningham, and Kittoe.

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Ia	Buddhist Mounds and Edict Pillars in the district of Champaran.	.....	Custody desirable . Ruins . . .	.....	Ditto . .	See Fergusson and Cunningham, Vol. XVI.	

ORISSA DIVISION.

In the official list some 23 objects of interest are described.

IIa	Temple at Chandeswar .	A building with beatifully carved mouldings and sculptured panels.	.....	.....	.....	Photographed by Mr. Beglar.	Plan by Mr. Beglar.
IIa	Hindu Pillar at Chandeswar-Jajpur, in the Cuttack District.	A stone column about 22 feet high, supported originally a Garuda, which lies half a mile off.	Custody desirable .	Fair . . .	The question of how far restoration is possible or expedient requires special investigation.	Has been photographed. See Fergusson.	Sketch by Kittoe.
IIa	Buddhist remains in the Alti Hills, Jajpur, Cuttack District.	Have been imperfectly explored.	.....	.....	.....	.....	.....
Ib	Temple of Jaganath at Puri, in the Puri District.	Built 1198 A.D. . . .	Used for worship, &c.	Fair . . .	The question of how far restoration is possible or expedient requires special investigation.	Has been photographed. See Fergusson.	See Fergusson and Babu Rajendra Lalla Mitra.
IIa	Grottoes of Udaipur and Khandagiri, Cuttack.	.....	.....	.....		.....	.....
Ib	Great Temple at Bhuvaneswar, in the Puri District.	Date about 617 A.D.; a very elaborate Hindu temple.	Used for worship .	Fair . . .		Has been photographed.	See Babu Rajendra Lalla Mitra's book.
Ia	The Black Pagoda at Kanarak, in the Puri District.	Date about 873 A.D. (there are various theories as to date); a very elaborately carved Hindu building.	Custody seems desirable.	Fair . . .		Ditto . .	See Babu Rajendra Lall Mitra's *Antiquities in Orissa.*
Ia	Rock of Asvastuma near Bhuvaneswar with Asoka inscription.	.....	.....	.....	.....	.....	.....

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Bengal—*concld.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			CHOTA NAGPORE DIVISION.				
			In the official list some 11 objects of interest are described.				
II a	Temples at Barakar . .	Small square structures with sikras. The plinths and basements are very curiously treated with twisted pillars ending in small capitals with Hindu Deities.	.....	.....	.....	Photographed by Mr. Beglar.	See Cunningham, Vol. VIII, plates VI, XIV, XVIII.
II a	Brick and Terra-Cotta Temples at Para, in the Manbhum District.	Some of the brick work is very good.	.....	.....	.....	Mr. Beglar has taken photographs.	.....
II a	Fort and Palace of the Pachete Rajahs at Pachete, Manbhum.	Ruins, temples, towers, &c., of fine stone and terra-cotta work.	Apparently none .	Ruins . . .	.....	None .	None.
II a	Jain Temples at Telcupy, Manbhum.	Stone temples, with elaborate carvings.	.....	Ruin; the river Damuda is washing the buildings away.	.....	None . .	None.
II b	Jain Temples at Parisnath, Hazaribagh District.	A place of Jain Pilgrimage.	.....	.....	.....	.....	See Fergusson.

N.-W. P. and Oudh.

Some Principal Ancient and other Native Architectural Buildings in the North-Western Provinces and Oudh.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			In an official list of 1875, 157 objects of interest are mentioned.				
I a	A stone bearing one of Asoka's inscriptions at Hurripur, near Kalsi, Dehra Dun District.	Is in a good state of preservation; but the inscription is somewhat worn by age.	.....	.....	.....	.....	See Cunningham's *Corpus Inscriptorum Indicorum*, and page 244, Vol. I *Archæological Reports*.

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II b	Large Figure of Buddha and lions at Paindhat, Mainpuri District.	Is an object of devotion; protected by a Hindu Temple.	.....	Said in 1868 to be in good preservation.	.....	.....	.....
I a	Stone Elephant and Capital at Sankissa, Etah District.	The capital of one of Asoka's Edict pillars, 250 B.C.	.....	.....	.....	.....	Drawings by Cunningham, see *Archæological Reports*, Vol. I, page 271.
II a	A temple at Makarbai, two miles from Kabrai, two marches out of Banda on the road to Mahoba.	Consists of three separate shrines arranged round a central one which has an approach or passage. It is of granite very deeply carved.	.....	.....	.....	.....	.....
II a	Ruined City of Kanauj; formerly the Hindu capital of Northern India.	The remains of interest are—the ruins of the old palace called Rang Mahal; the Hindu pillars of the Jami Masjid; the Hindu pillars of the Masjid of Makhdan Tahainya; and Hindu statues in the village of Singh Bhawani. Besides these there are numerous mounds covered with broken bricks, carvings, &c.	Custody most desirable.	. ..	.....	.....	See Cunningham's *Archæological Report*, Vol. I, page 279.
I a	*Buddhist Tope at Sarnath, near Benares.*	A large tope covered with stone sculptures of great beauty; date about 500-600 A.D.	Ditto . .	Repairs are in hand.	.....	Has been photographed.	See Cunningham, pages 103—130, Vol. I, and Fergusson.
I a	Jami Masjid at Badaun.	A fine specimen of Ghori Pathan building; A.D. 1223.	Custody desirable .	Mr. Colvin, Lieutenant-Governor, gave Rs. 500 for repairs. Well worth preserving. Should be repaired.	A return of 1875 states that the cloisters that stood to the right and left of the street front of the mosque, have been pulled down to secure material for repairing the main parts of the building.	Photographed by Caddy.	Plan by Cunningham, including Gateway, see Vol. XI, plates II to IV.
II a	Idgah at Badaun. . .	This is a structure of some interest, built by Shams-ud-din; 1209 A.D.	Is in custody . .	.....	.....	Ditto . .	Illustrations of the brick work would be valuable.
II a	Tomb of Chimni Khan at Badaun.	Highly decorated with brickwork, dating from the time of the Sikander Lodis.	In custody . .	.....	.....	Worth photography.	Illustrations would be valuable.

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N.-W. P. and Oudh—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II a	Raja's Palace at Srinagar, in Ghurwal, said to date 1358 A.D.	Is built of stone, parts of which are elaborately carved.	.....	Requires clearing and small repairs.	.....	Worth photography.	Illustrations would be valuable.
II a	Converted Temple at Mahaban, dating from the 10th century, called the Chattri Palna.	A stone colonnade of sculptured pillars, roofed over by Aurangzib to serve as a mosque.	Now in custody of Hindus.	Was repaired in 1876 by Government.	.....	Has been photograped.	.....
II a	Sculptured figure of Buddha at Paindhut, 3 miles north of Mustafabad, Mainpuri District.	Seated on a throne with lions and elephants at the base and sides.	Requires investigation.	.....	.....	.....	.....
I a	*Jain and other temples at Mahoba, Hamirpur District.*	Fine massive buildings; 900 to 1100 A.D.	*Repairs commenced*	.....	.....	Several photographs taken.	See Cunningham's Reports, Vol. II, page 439; Vol. VII, plate II.
I b	*Jami Masjid at Jaunpur* .	1419-51 A.D.; a grand and massive building of the Jaunpur Pathan type.	*Being restored. Drawings have been made by Mr. Heath.*	.....	.....	Ditto . .	See Fergusson.
I b	*The Atala Masjid at Jaunpur.*	Very ornate and beautiful; the finest Jaunpur Pathan building.		.....	.....	Ditto . .	.....
I b	*Lall Darwasa Mosque, Jaunpur.*	This is the smallest of the mosques in Jaunpur; is massive and in the mixed style.		.....	.....	Ditto . .	See Fergusson.
I a	*Akbar's Palace at Fatehpur-Sikri near Agra.*	A beautiful collection of buildings of a mixed Hindu and Muhammadan style.	*Under the Archæological Division, N.-W.-P.*	.....	.....	Ditto . .	See Fergusson, and *Buildings near Agra* by Cole.
I a	*Hall in the Palace at Allahabad.*	Built in Akbar's time . .	Now used as an arsenal.	.....	*The removal of whitewash from the interior has been ordered.*	.....	See Fergusson.
II a	Fatehpur-ki Masjid near the Taj.	A building of the later Mogul style; in a tottering condition.	.....	Mr. Heath knows what I think should be done to prevent collapse.	.....	.....	.....
II a	Monolith at Bitri, Ghazipur District.	A sandstone column of the Gupta period with inscriptions.	Should be fenced in.	.....	.....	Photographed, by Beglar.	.....

Plans by Cunningham, see Vol. XI, plates XXXI to XXXV.

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Ia	*Tomb of Feroz Khan, near Agra.*	Erected in Akbar's time; very handsome.	*Has been cleared and thoroughly repaired.*	.....	Under the Archæological Division, North-Western Provinces. Mr. Heath has prepared drawings. See also drawings XI to XVIII, Vol. IV, Archæological Reports.	Has been photographed.	.....
Ia	*Hindu Temple at Bindraban, near Muttra.*	Erected in 1592-1615 A.D.; a remarkable building, being a mixture of Hindu and Muhammadan art.	*Has been restored by Government, is in the custody of Native Priests, and its integrity should be secured or mal-treatment is inevitable.*	.....		Ditto . .	See Fergusson and Cole.
IIa	Tomb of Khwaja Aitbar Khan, near Sikandra, Agra.	A good specimen of early seventeenth century Mogul architecture.	.....	Has been repaired by Mr. Heath.		Has been photographed.	.....
IIa	Tombs of Sadik Khan and Salabat Khan, near Sikandra, Agra.	Good specimen of the architecture of Shah Jahan's time.	Have been cleared of the inhabitants and repaired by Mr. Heath.	.....		Have been photographed.	.....
Ia	*Akbar's Tomb at Sikandra* .	A very beautiful mansoleum .	*Has been restored; the surrounding walls and gateways are in hand.*	.....		.....	See Fergusson.
Ia	*Fort at Agra* . . .	Contains fine buildings of Jahangir and Shah Jahan.	*Is almost completely renovated. The Somnath gates require attention.*	.....		Has been photographed.	.....
Ia	*Taj Mahal*	A beautiful marble tomb of Shah Jahan and his wife.	*Has been completely restored.*	.....		Ditto . .	See Fergusson.
Ia	*Tomb of Itmad-ud-Dowlah, at Agra.* (See Appendix R.)	Built in the reign of Jahangir, A.D. 1605-28; a beautiful building of marble and mosaics.	All has been restored except the fresco paintings.	.....		Ditto . .	.....
IIb	Tomb of Shah Abdul Ruzzak at Jhinjhana, Muzaffarnagar District.	Is a handsome structure, built of stone and brick, and has a coloured tile dome.	.....	Said in 1868 to be kept in repair by the heirs of Shah Abdul Ruzzak.	.....	.....	.....
Ib	Masjid in the old City of Koel, Aligarh District.	This mosque was built 140 years ago; near it once stood an ancient minar erected in 1253 A.D., which, after the Mutiny, was pulled down for municipal improvements.	.....	Under repairs by the Muhammadan community, but not well done.	.....	.....	Plans by Cunningham.
Ib	Mosque of Nubbi Sahib in the market place, Muttra.	Built by Gholam Nubbi, Governor of Muttra, 1660 A.D.; a central building with four handsome minarets with coloured tile work.	Worthy of custody and preservation.	.....	.....	.....	.....

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N.-W. P. and Oudh—*concld.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
Ia	Sculptures, mostly Buddhist, in the Museum at Muttra.	These valuable sculptures should be more accessible for inspection.	.....	Should be removed to the Provincial Museum or to Calcutta.	.....	.....	See Cunningham, pages231—244, Vol. I, also plates I to XVI, Vol. III, and Vol. XVII, plates XXX to XXXI.
IIb	Temple of Hardeoji at Goverdhun.	A carved building of red sandstone, built 320 years ago by Raja Bhugwan Dass of Multan.	Worthy of custody .	Was partly destroyed by Aurangzib and repaired by the Raja Jai Singh of Jaipur.	.....	.....	.....
IIb	Zamindar's House in Labhowa near Shekohabad, Mainpuri District.	Built some 70 years ago; said to be a very remarkable specimen of modern domestic native art.	.....	.....	.....	.....	.....
Ib	Jami Masjid in Pilibhit, Bareilly District.	A handsome building, said to be well worth preserving.	.....	Used to be repaired by Government before the Mutiny.	.....	.....	.....
Ib	The Sumeri temple at Ramnagar, in the Benares District.	A handsome temple, begun about 100 years ago, completed by the present Raja of Benares; is covered with handsome bas-reliefs.	.....	Kept in repair by the Maharaja of Benares.	.....	Has been photographed.	.....
IIa	Chini-ka-Roza at Agra .	Of Aurangzib's time; a mausoleum covered with blue enamel.	Custody desirable .	Much ruined and defaced.	.....	.....	See Cunningham.
II b	Jami Masjid at Sambhal about 18 miles south-west of Moradabad.	Of Babar's time . . .	.....	.....	.....	.....	See Cunningham, Vol. XII, plates III and IV.
Ia	Ancient remains at Indor Khera, Bulandshahr District.	.....	.....	.....	.....	.....	See Cunningham, Vol. XII, plates VI and VII.
Ib	Temple of Vishveshwar at Benares.	About 150 years old . .	In use by the Brahmans.	.....	.....	.....	See Prinsep's *Views in Benares.*
Ib	Ghusla Ghat, Benares .	A modern stone building .	In use . . .	.....	.....	.....	See Prinsep's *Views*, and Fergusson.

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I a	Khusru Bagh at Allahabad .	A garden with the tombs of Khusru, his mother and sister (Jahangir's period).	In use as a public garden.	Has been partially repaired by the Allahabad Municipality.	.....	Has been photographed.	.....
I a	Hindu carved stones of the Gupta period in the Fort of Gurhwa, 25 miles south-west of Allahabad.	The square pillars forming Toran gateways should be obtained from the Raja of Bara for deposit in the Provincial Museum or sent to Calcutta.	.....	.....	.....	.....	See Vol. III, plates XIX to XXI and Vol. X, plates V to VII, Vol. X, *Archæological Reports.*
I a	Capital of the Indo-Scythian period formerly at Muttra.	Was removed by Dr. Bhaudaji to Bombay, and is now in possession of his heir. Should be recovered for the North-Western Provinces Museum.	.....	.....	.....	.....	.....
II a	Ruins at Kusinagara, near Kasia, Gorakhpur District.	Site of Budha's death . .	.....	.....	.....	.....	See Cunningham, Vol. XVII.
I a	Asoka Column at Hathia near Zumaniah, Ghazipur District.	Has a capital and is 26 feet high. The figures which surmounted the pillar are on the ground.	.....	.....	The figures should be replaced on the top.	Photographed by Beglar.	.....
	Remains of a Hindu temple at Dildarnagar, Ghazipur District.	A number of carved stones and sculptures might be removed to the Provincial Museum or sent to Calcutta.	.....	.....	.....	Ditto . .	.....
I a	Ruins at Kapila vastu near Fyzabad.	Budha's birth-place . .	.....	.....	.....	.....	See Cunningham, Vol. XII, plates IX to XII.
I a	Ruins of an ancient City at Bhetoa near Paila in Kheri District, Oudh.	This is worth exploration; some pottery, terra-cotta, and sculptures have been found.	.....	.....	.....	.....	.....
II b	Fragment of a Hindu temple at Newal near the Ganges, Cawnpore District.	General Cunningham found numerous terra-cottas here in mounds.	.....	Any existing fragments should be removed to a Museum.	.....	.....	See Vol. XI, *Archæological Reports.*
II b	Bhitargaon, 20 miles south of Cawnpore, Pargana Sarh, Salempur.	The one large temple dates 7th or 8th Century, A.D., and is covered with panels of terra-cotta representing Brahminical subjects. Brick arches are used inside.	.....	Well worth preservation. General Cunningham removed some pieces of terra-cotta. Now in Calcutta Museum.	.....	Has been photographed by Mr. Beglar.	See Vol. XI, *Archæological Reports*, plates XIV to XVII.
II a	Sahet Mahet, 30 miles north of Gonda and 12 miles west of Balrampur, ancient name Sravasti "the Cradle of Buddhism."	Ruined city, with remains of Buddhist monasteries, temples, and earthen ramparts, with brick battlements.	In ruins; covered with jungle.	.....	.....	.....	See page 330, Vol. I, *Archæological Reports.*

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Punjab.

Some Principal Ancient and other Native Architectural Buildings in the Punjab.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
	DELHI DISTRICT—(See Appendix O page CXXXIV.)						
	In the official list some 91 buildings are described.						
II a	*Ruins at the Kutub, near Delhi.* (See Appendix O.)	Historically of the highest interest, being the most important mark of the Muhammadan conquest of India, is situated about 11 miles from Delhi.	It is not known whether the custody of all buildings is of a systematic character.	*The Kutub Minar is fairly preserved; other buildings require attention; all buildings should be made secure, and destructive vegetation kept down.*	Repairs about to be undertaken.	Photographed by Bourne and Shepherd and others. Also see *Architecture of Ancient Delhi* by H. H. Cole, published by Arundel Society.	See Fergusson and Cunningham, pages 132—231, Vol. I, and plates I to Vol. IV.
I a	*Tomb of Maulvi Jamali Kamali, near Delhi, to the south-east of the Metcalfe House at the Kutub.*	Decorated in a beautiful and singular way with coloured encaustic tiles; date 1535 A.D.	Custody desirable .	*The ground has been purchased and the tomb and mosque repaired.*	.....	No photographs known to exist.	*Drawing made in my office.—H. H. C.*
I a & II a	*Ruined Tombs and buildings around Delhi.* (See Appendix O.)	Chiefly Pathan and Mogul .	Ditto . .	*Very variable; preservation in many cases most desirable.*	.....	Some photographs by Bourne and Shepherd.	Many noticed in Fergusson; also see Cunningham, Vol. IV. *Many drawings in my office.—H. H. C.*
I a	*Kila-Kona Mosque in Purana Kila, Delhi.*	One of the finest buildings of Shir Shah's time.	.....	Will be repaired; estimate sanctioned.	.....	Has been photographed.	*Drawings in my office.*
I a	*Humayun's Tomb near Delhi.*	Early specimen of Mogul architecture, 1554 A.D., in marble and sandstone.	Systematic custody desirable.	*Ground has been rescued from cultivators.*	.....	Photographed by Bourne and Shepherd.	*Drawings in my office.—H. H. C.*
II b	Chausath Khamba, a tomb 3 miles from Delhi; date 1600 A.D.	A Muhammadan tomb decorated with beautiful cut marble screen-work.	Ditto . .	In fair order, but some screens mutilated.	Probably desirable.	Ditto . .	See Cunningham, Vol. IV. Details of tracery would be valuable.

Ib	*Jami Masjid in Delhi; date 1629-58 A.D.*	A beautiful Mogul mosque still in use.	In custody of Muhammadan priests.	*Slight repairs wanted.*	.....	Ditto .	Illustrated in Fergusson's Architecture.
Ia	Asoka's Pillar, on the ridge in the civil station, Delhi.	A Buddhist Lat; about 300 B.C.	Systematic custody desirable.	Recently set up (1875).	Unnecessary .	None known .	None known.
IIa	Zinat-ul-Masjid . . .	A mosque with tombs; date A.D. 1710.	.....	.....	.....	Ditto .	Ditto.
Ib	*Fatehpuri Masjid . .*	*Mosque at end of the Chandni Chauk; A.D. 1610.*	*In use . . .*	*Repairs and improvements commenced.*	.....	.....	.....
Ia	*Palace in the Fort at Delhi; date about 1638 A.D.* (See Appendix P. and Q.	Built by Shah Jahan. The Diwan Khas is richly ornamented with mosaic on white marble and a painted ceiling; other buildings, such as the Moti Masjid and King's Bath, are highly ornamental and full of interest.	In charge of the Military Works Department. Buildings requiring repair are made over to the Ancient Monument subdivision.	*Repairs have begun and will be thoroughly carried out.*	.....	Bourne and Shepherd have photographs.	Plans said to be in the Military Department. See also Fergusson. *Drawings in my office.—H. H. C.*
Ib	Jaina Temple in Delhi . .	Built in the beginning of the present or end of the last century; singular for its beauty and ornament.	In use . . .	.....	.....	Ditto .	Details of the structure would be interesting. See Fergusson.

GURGAON DISTRICT.

In the official list some 48 buildings are described.

IIa	Lal and Kala Domes, near the hills at Sohna, about 1 mile from the town of Gurgaon.	Buildings known as the red and black domes; they are decorated with sculptures and are reputed to have been built by Khanzadas; date unknown.	Custody desirable .	Dilapidated; information wanted.	.....	None . .	None.
IIa	Kutub Khan, in the boundary of the town of Gurgaon.	A domed building of chunam and stone built by Kutub Khan, Khanzada, Mansabdar of the Emperor, about 400 years ago.	The inhabitants of Sohna use it is a cattle-shed.	Dilapidated; is handsome and should not be allowed to decay further.	.....	None . .	None.
IIa	Aliwardi Mosque, 3 miles from the Tahsil Gurgaon.	A mosque and tomb in chunam and red stone; the tomb has a handsome trellis screen, built by Nawab Aliwardi Khan about 150 years ago.	Not used . .	Dilapidated; the tomb deserves rescuing from decay.	.....	None . .	None.

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Punjab—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			GURGAON DISTRICT—*contd.*				
II b	Sohna Mosque, near which are two hot and cold springs.	The old buildings are said to be a thousand years; the mosque dates from Shah Alam.	Used by inhabitants; mode of custody unknown . .	Good . . .	.....	None . .	None.
II b	Farukhnagar Mosque, in the Town of Farukhnagar.	Built by the Nawab of the place in the reign of Muhammad Shah, 1553-54 A.D.; decorated with carvings.	Used for worship .	Good . . .	.....	None . .	None.
II b	Hindu Temple at Sit Sai, 18 miles from Tahsil Palwal.	A building of chunam and stone with coloured frescoes, about 224 years old.	Ditto . .	Fair . . .	.....	None . .	None.
II b	Modern Tank and Chuttri at Chuhiwala.	The chuttri is of chunam and stone, and is decorated with sculpture.	The tank used for bathing; no information about custody.	Good . . .	.....	None . .	None.
II b	Mosque at Malab . .	A building of chunam and stone with coloured decorations; built 200 years ago.	Used for worship; no information as to custody.	Good . . .	.....	None . .	None.
II b	Muhammadan Shrine in memory of Allah Yar Khan in Firozpur.	A monument, 40 feet square, of stone and chunam, with ornamental carvings; built 275 years ago.	A fakir lives in the shrine; no other custody known.	Fair . . .	.....	None . .	None.
II b	Jami Masjid, in the Town of Firozpur.	A modern building with coloured decoration.	Used for worship.	Fair . . .	.....	None . .	None.
			KARNAL DISTRICT.				
			In the official list some 55 buildings are described.				
I b	Tomb near Karnal, on the Trunk Road, called Durgah Kalandar Sahib.	A masonry enclosure, with a mosque and fountain; the tomb itself is of marble with sculptured decoration. It was built by Ghyas-ud-din, Emperor of Delhi, in memory of a fakir (1325 A.D.)	Sacred place of Muhammadans; no information as to custody.	Good . . .	.....	None . .	None.

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Ib	Muhammadan Tombs in the city of Panipat.	Decorated with marble sculptures; date 1325 A.D.	Sacred Muhammadan place; no information as to custody.	Good . . .	.....	None . .	None.
Ia	Kabul Bagh, 1 mile from Paniput.	Formerly a mosque and garden built by the Emperor Baber to commemorate the victory over Ibrahim Lodi; A.D. 1527.	Not known . .	The garden has disappeared; the mosque requires repairs.	.....	None . .	None.
IIa	Mosque of Shaikh Tyub inside the city of Kaithal.	A masonry building of the time of Akbar; the cupola is covered with enamel.	.....	Requires repair.	.....	None . .	None.

HISSAR DISTRICT.

In the official list some 30 buildings are described.

IIb	Jami Masjid, in the Town of Hissar.	A brick building 350 years old, decorated with coloured tiles.	Used for worship; no information as to custody.	Fair . . .	.....	None . .	None.
IIb	Mosque near Hissar in the sarai close to the Delhi Gate.	A brick building 345 years old; decorated with coloured tiles.	Ditto . .	Fair . . .	.....	None . .	None.
IIa	Tomb near Hissar . .	An old domed brick building with coloured tile decoration; said to be 500 years old.	Occupied as a residence by the Deputy Commissioner.	Said to be much neglected.	.....	None . .	None.
IIa	Barsi Darwaza, one of the gates of Hansi.	A brick gate, decorated with coloured tiles.	No information as to custody.	Fair . . .	.....	None . .	None.
IIa	Domed Shrine at Tobana .	A brick building, decorated with tiles of various colours; built 500 years ago by Assud Khan, Pathan.	Not occupied; no information as to custody.	Fair . . .	.....	None . .	None.
IIb	Mosque in Tobana . .	A brick building, erected 258 years ago by Mir Fazil; it is decorated with red, blue, and yellow tiles.	Used for worship; no information as to custody.	Fair . . .	.....	None . .	None.

ROHTAK DISTRICT.

In the official list some 28 buildings are described.

IIa	Seven tombs at Jhajjar .	These are of stone, Muhammadan in style; and one building has coloured decoration (tiles?); about 250 years old.	Not known . .	Good . . .	.....	None . .	None.

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Punjab—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			ROHTAK DISTRICT—*contd.*				
IIb	Alamgiri Mosque at Badli .	A stone building erected by Aurangzib Alamgir, about 200 years ago.	Used for worship .	Needs repairs. .	.....	None . .	None.
			SIRSA DISTRICT.				
			In the official list some 4 buildings are described.				
IIb	Hindu Temple outside the town of Hissar. [Colonel Minchin, Commissioner of Lahore, tells me of some marble carvings excavated at Sirsa.]	A plastered brick building with coloured ornament; about 500 years old by repute.	Used by Hindus .	Fair . . .	.....	None . .	None.
			UMBALLA DIVISION.				
			In the official list some 10 buildings are described.				
IIb	Muhammadan Tomb, 12 miles west of Shahabad Thana.	A masonry building about 1710 A.D.; is the tomb of Shah Bhik and of an architectural character.	Used by Muhammadans for worship; mode of custody unknown.	Very good . .	.....	By Lieut. Parker, Assistant Commissioner, Umballa.	None.
IIa	Jami Masjid at Thanesar .	A solid masonry building; 1400 A.D.	Not in use; no custody known of.	In ruins . . .	.....	Ditto . .	None.
IIa	Gateway of the old Fort of Thanesar.	Solid masonry building; a good specimen of Muhammadan architecture; 1400 A.D.	Partly inhabited .	In ruins; part of the remains are tolerably perfect.	.....	Ditto . .	None.
Ia	White marble Tomb at Thanesar.	.....	.....	.....	.....	.....	.....
IIa	Mosque at Sadowra, 25 miles north-east of Umballa.	Solid masonry; date 1400 A.D.	Not in use . .	In ruins. . .	.....	By Lieut. Parker, Assistant Commissioner, Umballa.	None.
IIa	Old Muhammadan House at Buria, 3 miles from Jagadri.	A curious masonry house with coloured decorations inside; built by Shah Jahan, 1630 A.D.	No custody . .	Ditto . .	.....	Ditto . .	None.

SIMLA DISTRICT

In the official list some 3 buildings are described.

II b	Dhara Mandal at Pinjor, a Temple standing in water.	Very ancient; built of stone	Used by Hindus	In order	Impossible	None	None.

HILL STATES.

No official list.

	Hill Temples	Many very picturesque and curious wooden deotas or Hindu temples worthy of photography, description and preservation.	.....	.....	.....	.....	.....

LUDHIANA DISTRICT.

In the official list some 45 buildings are described.

II b	Mosque and Tomb at Ludhiana Khas.	A plastered brick building with interior coloured decoration, supposed to have been built in the time of Alamgir by Shaikh Muhammad Shariff, afterwards buried there.	Used for worship; no information as to custody.	Good	Unnecessary	None	None.
II b	Makbara Shah Diwan, a Tomb 1 mile to the west of the Town of Teharah.	A plastered brick building said to have been erected in the time of Akbar.	None known of; a grant of 190 bighas of land said to have been made over by Government for its maintenance.	Ruins	.....	None	None.

JULLUNDER DISTRICT.

In the official list some 24 buildings are described.

II b	Masjid Shaikh Darwaish, a Tomb and Mosque in Basti Shaikh.	A brick building built by Shaikh Darwaish, who came from Kabul in 1026 A.H.; a Pathan structure.	Used as a mosque; no information as to custody.	In tolerable order; but if not repaired regularly will soon give way.	.....	None	None.
I a	*Sarai, or Travellers' Rest-house at Nurmahal.* (See Appendix N.)	A brick building celebrated for its beautifully carved gate. Nur Jahan, wife of Jahangir, built this serai in 1028-30 A.H.	.....	The principal gateway has been repaired by Mr. Harington, Executive Engineer.	.....	Photographs and drawings prepared in my Office.—*H. H. C. 8-7-82.*	See Cunningham's Vol. XIV, Plate XXI.

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Punjab —*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			JULLUNDER DISTRICT.—*contd.*				
I a	Garden and two Tombs at Hadirawalah, close to Nakodar.	Brick buildings decorated with carvings and paintings; one of Muhammad Mumin, A.D. 1612, the other of Haji Jamal, A.D. 1657.	.....	Repairs in progress under Mr. Harington.	.....	None . .	See Cunningham's, Vol. XIV, plate XX.
I a	Dakhni Sarai, 8 miles from Nakodar.	A building of Shah Jahan's time. The gates covered with beautiful tile-work.	.....	Estimate has been prepared by Mr. Harington, Executive Engineer, for repairs.	.....	None . .	Under preparation.
			KANGRA DISTRICT.				
			In the official list some 169 buildings are described.				
I b	Temple at Talka Bhalair Jowala Mukhi.	A very famous temple, to which numbers of pilgrims resort.	Not stated . .	.....	.....	None . .	None.
I b	Nandekaisa Temple in the village of Jadranghal, Talka, Kangra.	Very old and famous shrine .	Ditto . .	.....	.....	None . .	None.
II b	Kanja Mahadeo Temple in the village of Kaneara, 7 miles from Dharmsala.	Temple dedicated to Shibji in the centre of a thick wood.	Ditto . .	.....	.....	None . .	None.
I a	Fort Kangra . . .	An old and famous fort . .	.....	.....	.....	.....	.....
II b	Hindu Temples and Tanks in Kangra.	Famous for bathing and worship.	Not stated .	.....	Unnecessary .	None . .	None.
II b	Temple at Baijnath . .	A. D. 804	Ditto . .	.....	Ditto . .	Bourne and Shepherd.	See Cunningham's Reports, Vol. V, plate XLIII.
II b	Bankhandi Thakur . .	Temple in the village of Phatran; very fine idol.	Ditto . .	.....	Ditto . .	None . .	None.
II b	Hurtumba Dabi . . .	Temple in the village of Gindri; very ancient.	Ditto . .	.....	Ditto . .	None . .	None.

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II b	Rugnathji	Temple in the village of Manny Karan; a very famous temple.	Ditto . .	.....	Ditto . .	None . .	None.
II b	Targag Narain . . .	Temple in the village of Dear; very ancient.	Ditto . .	.....	Ditto . .	None . .	None.

AMRITSAR DISTRICT.

In the official list some 19 buildings are described.

I b	*Sikh Temple and sacred Tank called Darbar Sahib in the Town of Amritsar.* (See Appendix M.)	A mordern building (1762 A.D.) of marble with a copper gilt dome, sometimes called the Golden Temple; its walls are adorned with inlaid devices of figures and flowers.	Used by the Sikh priests.	.....	.....	Several photographers have taken views.	*Plans and detailed drawings are being prepared in my office.—H. H. C., 8-7-82.*
I b	*Sikh Temple called Akal Bunga at Amritsar.*	A plastered brick building, with coloured decorations and the upper story covered with copper gilt sheets; date 1606 A.D.	In religious use .	.....	*Kept in repair by the Sikhs.*	Several photographs exist.	*Ditto.*
I b	*Garden and Tomb called Baba Atal in Amritsar.*	A brick and white stone building with coloured decorations and gilt roofs; a lofty tower is built over the tomb.	Religious institution	.....	*Ditto.* .	Has been photographed.	*Ditto.*
I b	Hindu Temple beyond the Lohgarh Gate at Amritsar; date 1750.	A brick building situated on the Durgiana Tank; has coloured decorations.	Used by travellers .	.....	.....	None . .	None.
I a	Old Imperial Serais built on the Delhi and Lahore road by the Emperor Jahangir.	Three brick buildings having coloured decorations and encaustic tiles converted into villages.	Appear worthy of custody.	In ruins . . .	*Kept in repair by the Sikhs.*	None . .	None.

LAHORE DISTRICT.

In the official list some 95 buildings are described.

II a	*Chauburji or Gateway, 1¼ miles from Lahore, on the Multan road.*	This is a gateway leading to a garden which has been destroyed. The gate was built by Zeban Nisan, daughter of Alamgir, in 1641. It is of brick, decorated with encaustic tiles.	.....	Repairs have been executed.	.....	.....	*Plans and detailed drawings in my office.—H.H.C., 8-7-82.*

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Punjab—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings and plans.
			LAHORE DISTRICT—*contd.*				
I a	Tomb of Ranjit Singh outside the Roshnai Gateway, Lahore.	A brick and marble building (1841) with paintings and sculptures. Government bears the expenses incurred in repairs.	In custody . .	.....	.....	Has been photographed.	None.
I b	*Masjid Wazir Khan, near the Kotwali, Lahore.*	A handsome brick building with coloured tiles, built in the reign of Shah Jahan.	*Used by Muhammadans; repairs urgent.*	Bad . . .	*Great damage done by the natives who use the mosque.*	Ditto . .	*Detailed drawings in my office.—H.H.C., 8-7-82.*
I b	Badshahi Masjid near the Fort at Lahore.	A handsome mosque, built by Alamgir; is partly painted and sculptured.	Used by Muhammadans.	.....	*Ditto* . .	Ditto . .	None.
I a	*Fort at Lahore.* (See Appendix L.)	Commenced by Mahmud of Ghazni, finished by Shah Jahan in 1562; has some handsome buildings, and should be kept in a constant state of repair.	In Government custody.	*Repairs about to commence.*	.....	Ditto . .	*Plans and drawings in my office.—H.H.C., 8-7-82.*
I a	*Tomb of Jahangir at Shahdara, 3 miles from Lahore.* (See Appendix J.)	A marble and granite building, with sculptures and paintings, built by Shah Jahan, 1628.	.....	*Repairs have commenced.*	.....	Ditto . .	*Detailed drawings in my office.—H.H.C., 8-7-82.*
I a	*Shahlimar Gardens, 6 miles from Lahore.* (See Appendix K.)	Built by Shah Jahan in imitation of the great gardens in Kashmir; is kept up by Government.	In charge of the Municipality.	*Repairs about to commence.*	.....	Ditto . .	*Ditto.*
II a	Tomb at Mian Mir, in the native village.	Built by Dara Shah in the reign of Alamgir; sculptured and highly painted.	Custody seems desirable.	.....	Information required.	None . .	None.

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Appendix A—1883.

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GUJRANWALA DISTRICT.

In the official list some 15 buildings are described.

II a	Hiran Minar, 3 miles west of Shekhupura, Tahsil Hafizabad.	A tank, summer-house and tower built in 1650 A.D. by the eldest son of Jahangir; the tank is very large, and the Baradari of good architecture.	Custody seems desirable.	.....	No information required.	Has been photographed by Major Mercer.	None.

RAWALPINDI DISTRICT.

In the official list some 8 buildings, &c., are described.

I a	*Manikyala Tope* . .	Buddhist Tope which has been fully described by Cunningham.	Worthy of custody.	In disrepair . .	*Should be repaired.*	Has been photographed.	See Cunningham's *Archæological Reports*, Vol. II, pages 152 to 172, Vol. V, plates XXI—XXIV; and Vol. XIV, plates II to IV.
II a	Old Mound at Shah-ki-deri .	Old Buddhist remains described by Cunningham.	Is worthy of custody	In ruins . .	*Ditto* .	None . .	See *Archæological Reports*, Vol. V, plates XVII—XX; and Vol. XIV, plates V to X.

HAZARA DISTRICT

In the official list some 6 objects of interest are described.

II b	Small Domed Cos Minar at Bat, 1½ miles from Mangal.	Supposed to have been erected by the Emperor Jahangir on the Imperial road to Kashmir; he halted at Mangal.	Apparently none .	Falling into ruins .	.....	None known of	None known of.

MULTAN DISTRICT.

In the official list some 13 objects of interest are described.

I b	Shrine of Muhammad Yusaf, called Shah Gardez, in Multan, near the Bohar Gate.	A brick building covered with coloured encaustic tiles; 650 years old.	A place of pilgrimage; custody desirable.	Repairs are necessary.	.....	Has been photographed.	None known of.
I b	Hindu Temple called Narsingpuri or Pahlâdpuri in Multan in the old Fort.	A brick building with finely carved wooden pillars.	Custody desirable .		.....	Ditto . .	None.
I b	Shrine called Hazrat Shaikh Musa Park in Multan.	A brick building of Aurangzib's time decorated with paintings.	Ditto . .		.....	None . .	None.

Punjab—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			MULTAN DISTRICT—*contd.*				
I b	A Domed Octagonal Monument, called Rukan-ud-din Alim, in the Old Fort, Multan.	A brick building of Toghlak; A.D. 1320, decorated with glazed tiles.	A place of pilgrims; custody desirable.	Repairs are necessary.	.....	Has been photographed.	See Cunningham's Reports, Vol. V, plates XXX V III and XXXIX.
I b	Shrine called Shah Shams Tabrez, about half a mile outside the north-east corner of Multan.	A brick masonry building with paintings and bright encaustic tiles; 192 years old. Shams Tabrez was flayed alive on this spot as a martyr.	A place of Muhammadan pilgrimage; custody desirable.		.....	Ditto . .	None.
I b	Tomb of Bahawul Hak, in the Old Fort Maltan.	An old domed building, now plastered dating A.D. 1264—1286.	.....	.....	.....	.....	See Cunningham's Reports, Vol. V, plate XXXIX.
I b	Temple, Shrine and Tank of Suraj Kund, 4 miles to the south of Multan.	Of masonry, with paintings and encaustic tile-work.	A fair held twice a year, largely attended by Hindus; custody desirable.	Repairs are necessary.	.....	None . .	None.
			MONTGOMERY DISTRICT.				
			In the official list some 4 buildings are described.				
I b	Tomb of Bawa Farid at Pakpattan, 27 miles from Montgomery.	A brick building with inlaid marble floor; about 630 years old; a renowned shrine.	Visited by pilgrims; mode of custody unknown.	In preservation .	Unnecessary .	None . .	None.
			JHANG DISTRICT.				
			In the official return these are the only two buildings described.				
b	Mosque at Chiniot, half a mile from Tahsil Chiniot, on the Grand Trunk Road.	Built of red and grey stone, the floor paved with mosaic of black and white marble; the tomb of white marble; there are paintings on the walls; date about 220 years old.	Held in reverence by Hindus and Muhammadans; a school is held in the building.	Fair . . .	.....	None . .	None.

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I b	Tomb of Hazrat Shah, half a mile from Tahsil Chiniot.	A white and black marble building; the outer walls are painted; the interior is decorated with gilding; the tomb of a Fakir, Hazrat Shah Burhan; built in Shah Jahan's time.	A fair held yearly; custody desirable.	Fair	.....	None . .	None.

MUZAFFARGARH DISTRICT.

In the official list these are the only two buildings described.

II a	Tomb of Nawab Tahar Khan at Sitpur on the Chenab, 60 miles from Muzaffargarh.	A brick building with encaustic tiles in green, black, yellow and blue; built in 1670 A. D. by Nawab Sultan Muhammad.	Not in use; custody desirable.	In good preservation; was repaired by the civil authorities in 1867.	.....	Has been photographed.	None.
II b	Tomb of Abdul Wahab at Daria Din Panah, 45 miles north-west of Muzaffargarh.	A brick building with coloured decorations; about 282 years old.	Used for worship; custody desirable.	A rent-free holding of 48 bighas is attached to the shrine; the income is said to amount to Rs. 2,000, but is represented as being insufficient to feed the pilgrims; has lately been repaired by the priests.	.....	Ditto . .	None.

DERA GHAZI KHAN DISTRICT.

In the official list some 4 buildings, &c., are described.

Nothing very important.

DERA ISMAIL KHAN DISTRICT.

In the official list some 9 buildings are noticed.

II a	Fort at Umarkot near Khypur.	Built of masonry; supposed to be very ancient; Hindu or Buddhist.	.....	In ruins . . .	.....	None . .	None.

BANNU DISTRICT.

In the official list 3 objects of interest are noticed.

II a	Mound at Rokri Tahsil, Mianwali.	Debris of walls in the mound were laid bare by the Indus in 1868, and several figures of Græco-Bactrian sculpture were excavated and sent to the Lahore Museum.	Custody seems desirable.	None . . .	.....	None . .	None.
II a	Mound at Akra . . .	The remains of a Græco-Bactrian city.	.....	Wants investigation	.....	.....	.....

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Punjab—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			JHELUM DISTRICT.				
			In the official list some 34 buildings, &c., are described.				
IIa	Temple at Mallot, 16 miles north-west of Pind Dadan Khan.	A stone building of a type similar to Kashmirian temples. An investigation would be valuable.	Custody seems desirable.	Ruins . . .	.....	Said to have been photographed.	See *Archæological Reports*, Vol. V, piates, XXV—XXVII.
IIa	Fort at Rhotas, 11 miles north-west of Jhelum.	An old Muhammadan fort with a fine gateway.	Certain parts used as a cattle-shed; over the gateway is a travellers' room.	Mostly ruined .	.....	Gateway by Beglar.	None.
			GUZERAT DISTRICT.				
			In the official list some 14 buildings, &c., are described.				
IIa	Mung, 33 miles north-west of Guzerat, on the banks of the Jhelum.	A very old place; prolific in Indo-Greek coins.	None . . .	None . . .	.....	None . .	None.
			SHAHPUR DISTRICT.				
			In the official list some 11 buildings, &c., are described.				
IIa	Mosque at Bhera . .	A plastered brick building covered with coloured decorations; 300 years old.	Used by Muhammadans.	Good; has lately been restored.	.....	None . .	None.
			PESHAWAR DISTRICT.				
			In the official list some 13 objects of interest are mentioned.				
IIa	*Fortress at Ranigat on the hill above the village of Nawagiraon, 9 miles north of the Swabi police station.*	General Cunningham identifies it with Aornos. The fort contains a large number of Buddhist statues and sculpture.	.....	.....	*the sculptures that and removed.*	.....	
IIa	*Shahbaz Garhi near Mardan*	One of Asoka's edict inscriptions, 250 B.C. General Cunningham identifies the locality as the city of Sadatta.	.....	.....		.....	See Report on Yusufzai, Appendix I, 1882-83, also

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II a	*Ruins of Buddhist city of Takht-i-Bhai, 8 miles to the north-west of Mardan.*	Stone ruins of bas-reliefs and sculptures, 50 B.C. to 150 A.D.	.....	Many sculptures removed to Lahore Museum.	*Repairs are impracticable but exist should be cared for*	Many sculptures have been photographed.	Vol II, pages 103-107, *Archæological Reports*; and Vol V, plates, I to XVI, and XLV to L; also Fergusson and Bellew.
II a	Ruins of Buddhist city of Jamal Garhi, 7 miles to the north of Mardan.	Stone bas-reliefs and sculptures	.....	Many sculptures excavated and some taken to the Crystal Palace, and destroyed in the fire there.		Sculptures have been photographed.	
II a	Buddhist Temple and Monastery, 1 mile from the village of Kharkhai in Yusuffzai, and 3 miles from the Swat frontier.	Stone ruins with bas-reliefs and sculptures.	.....	.....		None . .	
II a	Buddhist remains at Sanghao. (See Appendix I and T.)	Stone monasteries with sculptures.	.....	About 500 sculptures were excavated in the cold season of 1882-83.		Sculptures have been photographed.	See Report on Yusufzai, Appendix I, 1882-83.
			PATIALA STATE.				
I b	Sirhind	Garden and Diwan-i-Khas of Akbar's time.	.....	.....	.....	.....	.....
			SIND STATE.				
			In the official list some 12 buildings are described.				
II b	Temple of Siri Jynti Devi at Sind, near the Western Jumna Canal.	Very ancient Hindu building .	Custody seems desirable.	Said to be good .	.....	None . .	None.
			NABHA STATE.				
			In the official return only one building noticed.				
			MALER KOTLA STATE.				
II b	Mosque of Shah Fazl at Maler.	About 200 years old . .	Custody desirable .	Good . . .	.....	None . .	None.
II b	Tomb of Shaikh Sadr Khan at Maler.	About 500 years old . .	Ditto . .	Good . . .	.....	None . .	None.
			KALSIA STATE.				
			Nothing of importance.				

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Punjab — *concld.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			BAHAWULPUR STATE.				
			In the official list some 64 buildings are described.				
II b	Pattan Munnara, an old tower 7 miles north of Naushahra.	A curiously-built tower on what were the banks of the Indus; the remains of an old town lie around.	Custody probably desirable.	Ruinous condition .	.....	None . .	None.
II b	Fort at Mow Mobarik, 6 miles west of Naushahra.	Mow fort is one of six built by Sai Sahasi II. about 600 A.D.; was taken by Shah Hassan Arghan in 1525 A.D.	A village is built on the top to be out of the way of floods.	Fair . . .	.....	None . .	None.
			CHAMBA STATE.				
			In the official list some 8 buildings are described.				
II b	Hindu Temples at Chamba on the Ravi.	Stone buildings with sculptured decorations.	Used by Hindus .	Good . . .	.....	Photographed .	Mentioned by Vigne. No drawings.
II b	Temple at Mirgola in Odapur, 3 miles from Trilonath.	Highly ornamented with carvings in wood.	Used by Hindus .	Good . . .	.....	Worthy of photography.	Worthy of drawings in detail.

Kashmir.

Some Principal Ancient and other Native Architectural Buildings in Kashmir.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
			In the official lists some 35 objects of interest are described.				
I b	Garden at Manus Bal, 10 miles north of Srinagar.	Laid out in Akbar's time, 300 years ago; the stone buildings are ruined.	Custody desirable .	.....	.....	Photographed .	None.

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I b	Temples at Pattan, 15 miles north-west of Srinagar.	Date from 883 to 901 A.D.; handsome stone buildings with sculptured columns, &c., (see *Ancient Buildings in Kashmir*: H. H. Cole, 1869.)	Ditto . .	Ruins; preservation very desirable.	.....	Ditto . .	None.
I b	Temple at Bhaniyar, west of Baramula and 1¾ miles beyond Naushahra.	An interesting Hindu temple and enclosure of stone.	Occupied by a fakir; no regular custody to prevent damage.	In fair order; should be preserved.	.....	Ditto . .	None.
I b	Hindu Temple on the Takht-i-Suleiman Hill, called Jyeshteswara.	A solid stone building, with thick walls and pyramidal roof; date about 220 B.C.	Used for Hindu worship; custody desirable.	Ditto . .	.....	Ditto . .	Drawn. See *Ancient Buildings in Kashmir; 1869—Cole.*
I b	Garden and Baradari called Chashmah Shahi, on the Dal Lake, near Srinagar.	The tank is of stone and the Baradari of wood and brick, built by Akbar.	Custody desirable .	Ditto . .	.....	Ditto . .	None.
I b	Garden and Baradari at Shahlimar Bagh on the Dal Lake, east of Srinagar.	Built by Shah Jahan, in brick and stone.	Ditto . .	Fair order . .	.....	Ditto . .	None.
I b	Garden called Nishat Bagh on the Dal, east of Srinagar.	Built by the father-in-law of Shah Jahan; a beautiful garden, Baradari and fountain.	Ditto . .	Fair order; should be systematically preserved.	.....	Ditto . .	None.
II b	Temple at Pandrethan, 3 miles south-east of Srinagar.	Beautiful Hindu temple in stone; about 913 A.D.; stands in water.	Ditto . .	Ruined; should be cleared of jungle and preserved.	It would be possible to restore this.	Ditto . .	See plans in Cole's *Ancient Buildings in Kashmir.*
II b	Mosque of Shah Hamadan in Srinagar.	An interesting wooden building	In use by Muhammadans.	Fair . . .	.....	Ditto . .	None; plans are wanted.
I b	Jami Masjid in Srinagar .	A large building with wooden pillars carved.	Custody desirable .	Dilapidated . .	.....	Photographed .	None; details would be valuable.
II b	Hindu Temple at Pampur .	An interesting stone building .	Ditto . .	Ruined . . .	.....	Not photographed.	None.
II b	Avantipura Temples, 15 miles north-east of Srinagar; date 875 to 904 A.D.	Old cloisters and temples partly buried; the stone carvings are good; a most interesting ruin; after Marttand the most important in Kashmir.	Custody wanted .	Ruins; should be well looked alter.	Impossible .	Photographed .	See Cunningham and Fergusson. See Cole's *Ancient Buildings in Kashmir.*

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Kashmir—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II b	Temple at Marttand, 3 miles east of Islamabad.	The finest example of the old Kashmiri style of architecture, but in great ruin.	Custody much required.	Require attention	.....	Photographed often.	See Cunningham, Fergusson, Cole, Vigne.
II b	Vernag Garden and Spring .	Built by Jahangir; is a most curious place, full of sacred fish.	The Hindus take care of the place; but it wants some systematic custody to preserve it.		.....	Photographed .	None.
II b	Hindu Temples at Wangat, about 25 miles from Srinagar.	Old buildings of stone, dating from the commencement of the present century; are much out of the way.	Custody desirable .	No preservation, but should be kept clear of jungle and preserved by an enclosure.	.....	Ditto. .	See Cunningham and Cole.

Rajputana Agency.

Some Principal Ancient and Native Architectural Buildings in the limits of the Rajputana Agency.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
I b	Chaitya Cave at Dhummar, Kotah Agency.	About 500-600 A.D.; a rock-cut temple.	Custody desirable .	.....	.....	.....	See Cunningham's, *Archæological Reports*, Vol. II, pages 270, 276.
I b	Chaitya Caves at Kholvi, Kotah Agency.	Probably the most modern group of Buddhist caves in India.	Ditto . .	.....	.....	.....	See *Archæological Reports*, Vol. II, page 281.

I b	Temple at Chandrâvati near Jhalra Patan, Jhalawar, Kotah Agency.	680 A.D.: has a beautifully carved roof.	Ditto . .	.....	.....	.....	See Cunningham's Reports, Vol. II, page 267; also Fergusson and Tod. Drawings wanted.
I b	Temple at Barolli, Kotah Agency.	Erected before 750 A.D.; is situated not far from the falls of the river Chumbal; is now a desecrated temple.	Ditto . .	The ornamental masonry well worthy of preservation.	.....	.....	See Fergusson and Tod's *Rajasthan*. Drawings wanted.
II b	Nuptial Hall at Barolli in the Kotah Agency, Rajputana.	An open pillared building with a Jain roof.	.....	.....	.....	Photographed by Mr. Beglar.	.....
II b	Ancient Temples at Ramgarh in the Kotah Agency.	Several buildings of ancient date principally in ruins; one is in fair condition.	Kotah Durbar .	Durbar willing to contribute funds for preservation. Mr. Miles, the Executive Engineer, has prepared estimates.	.....	.....	.....
I b	Ancient Town and Temples at Kishen Bilas in the Kotah Agency.	One of the Temples called Kakra Deora is well worth restoration.	Ditto . .		.....	Has been photographed.	.....
II b	Ancient Palace at Ranpur in the Kotah Agency.	Palace and pavilion on the banks of a lake.	Ditto . .		.....	.....	.....
II b	Cenotaphs of the Chiefs of Marwar at Mandor.	The buildings are neglected .	Jodhpur Durbar .	The Durbar will repair.	.....	.....	.....
II b	Temple at Mahanal, Rajputana.	A beautiful building, with a fine sikra and sculpture. There is also an old palace near the temple.	.....	.....	.....	Photographed by Mr. Beglar.	.....
II b	Bijoli, Rajputana . .	One three-shrine temple, a sikra over each shrine. Elaborate carving of masonry. One smaller temple with kiosques over the porches.	.....	.....	.....	Mr. Beglar has photographed these.	.....
I b	The Raj Samand Lake, about 25 miles north of Udaipur city in Meywar, 3 miles by 1½ miles.	Constructed in 1661 A.D. The bund to the north is of marble and very decorative.	Meywar Durbar .		.....	.....	.....
I b	The Jai Samand or Debur Lake, about 20 miles south-east of Udaipur city, in Meywar.	Constructed by Maharana Jai Singh, end of seventeenth century, is 9 miles long by 5 broad, and has a beautiful marble dam.	Ditto . .	The Durbar will undertake repairs.	.....	.....	.....

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Rajputana Agency—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographed.	Drawings or plans.
I b	The Udai Sagar, a lake 5 miles east of Udaipur, 2½ miles by 1½ miles, in Meywar.	Has a massive dam . .	Meywar Durbar .	.....	.....	.....	.....
I b	The Mandal lake about 70 miles north-east of Udaipur, in Meywar.	A column of Victory is said to have stood in an island on the lake.	Ditto . .	.....	.....	... ..	.....
II b	Jahazpur Fort between Bundi and Meywar, in Meywar.	Has some interesting buildings	Ditto . .	.....	.....	.....	.....
II b	Kumalgurh Fort, in Meywar.	Erected by the Rana Khumba; has temples in it of interest.	Ditto . .	.....	.....	.....	.....
II b	Jain Temples in the Sadri Pass, in Meywar.	Fine buildings . . .	.....	.....	.....	.....	See Fergusson.
II b	Nagda Temples near Udaipur, Meywar.	Very elaborate Jaina style .	Meywar Durbar .	Well worthy of repair.	.....	I have photographs.	.....
I b	*Jaina Tower of Sri Allat at Chittore, in Meywar.* See Appendix G.	About 80 feet high, and adorned with sculptures from summit to base; date about 896 A.D.	Ditto . .	Ruins, and being damaged by vegetation.	.....	Has been photographed.	This has been surveyed for repairs.
I b	*Jaina Temples on Mount Abu.*	Two temples; have beautiful marble carvings and details; date 1032 to 1247 A.D.	Sirohi Durbar .	Require careful repair.	.....	Ditto . .	See Fergusson. Drawings wanted; will be surveyed.
II b.	Remains of Jaina Temples at Chandravati, a few miles south of Mount Abu.	About 1032 to 1250 A.D.; destroyed by Muhammadans in the middle of the 14th century.	Has been used as a quarry.	.....	.....	.....	See Tod's *Western India.*
I a	*Mosque at Ajmir, called the Arhai-din-ka-Jhompra.*	An elaborate piece of stone sculpture; originally the building was a Hindu or Jaina Temple; converted 1211-36 A.D.	In custody . .	.....	*Has been partially restored by the Executive Engineer, Mayo College, Ajmir.*	Has been photographed.	See Cunningham's Reports, Vol. II, page 259.
I a	*Daolat Bagh, Ajmir* . .	*Built by Jahangir* . .	*Repairs to one pavilion in progress.*	.....	.....	I have photographs.	Survey has been made.

IIb	Temples on the shore of the Lake at Poshkur.	Numberless temples and buildings on the shore of the lake erected by Mann Singh of Jaipur, Jowahir Mull of Bhurtpur, Bijay Sing of Marwar, and Holkar's famous queen, Ahalya Bai; a beautiful collection of Rajputana architectural styles.	.....	.....	.....	Photographs would be valuable.	See Rousselet, pages 215 and 217. Worthy of drawing.
Ib	*Tower of Victory in the Fort at Chittore, 120 feet high, in Meywar.* (See Appendix G.)	Erected by Khumbo Rana to commemorate his victory over Mahmud of Malwa in 1439 A. D.	Custody desirable .	Requires repajrs .	.....	Has been photographed.	See Fergusson. Has been surveyed for repairs.
IIb	Jain Temples, the Sanga Chaori, Temple of Vrij, &c. (See Appendix G.)	Ruins in the Fort at Chittore .	Worthy of custody .	Worthy of preservation.	.....	I have photographs.	See Rousselet, pages 191 and 194. The Sangar Chaori has been surveyed.
Ib	*Palace at Amber, the original Capital of the Jaipur State.*	Date about 1592 A.D. . .	Jaipur Durbar .	*Requires preservation.*	.....	Has been photographed.	See Rousselet, pages 235-245. Worthy of careful drawing; has been surveyed.
Ib	Stone circles at Deosa, Jaipur State.	See Cunningham's Vol. VI, plate XII.	.....	.....	.....	.....	.....
Ib	Palace of the Maharaja of Jaipur at Toda Rai Sing. Temples at Toda Rai Sing. Jaipur State. Temples at Bhangurh, Jaipur State.	There are said to be fine carvings in these.	Ditto . .	The Durbar is willing to see to their conservancy.	.....	.....	.....
Ib	Temple of Visala Devi, south of Toda in Jaipur State.	A handsome building erected by the father of the Pritvi Raja.	Ditto . .	.....	.....	.....	See Cunningham's, Vol. VI, plates XVIII to XXI.
Ib	The Mandrel Fort, the Tamangarh Fort in Machilpur Tehsil. Bhadarpur Fort in Utgir Tehsil. Kaladevi-ka-kund in Huzri Tehsil, Karauli State.	These are reported by the Karauli Political Agent as being the principal monuments in the State.	Karauli Durbar .	The Durbar is not in a position to find funds for repairs.	.....	.....	.....
IIb	Large Pathan Tomb at Tijara, 30 miles north-east of Ulwar.	Said to be the Tomb of Ala-wal-din Alam.	Ulwar Durbar .	.....	.....	.....	.....

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Rajputana Agency—*concld.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
I b	*Tomb of Rajah Buktawar at Ulwar.*	A modern chuttrie with considerable architectural pretensions to beauty.	In custody . .	*Requires repair* .	.....	Has been photographed.	.....
II b	Fateh Jang's Tomb at Ulwar. Temples of Hanuman and Mahadeo at Bhangarh. Temple of Nil Kant above the village of Tehla. Rajgurh, one of the most interesting places in the State. One of the Rajgurh palaces is of white marble, another is covered with mirror Mosaics and curious frescoes.	Monuments reported to be of interest in Ulwar.	Ulwar Durbar .	The Durbar will arrange for their conservancy.	.....	.....	.....
II b	Temple of Keshorai Patan—on the banks of the Chambal, Bundi State.	The present shrines were rebuilt during the reign of Maharao Raja Chattar Sal A.D. 1632-59.	Kota and Bundi Durbars.	The fine deep carvings of the exterior have been whitewashed.	.....	.....	.....
II b	Mosque and Tomb at Bari, 21 miles west of Dholpore.	An object of Muhammadan veneration.	Dholpore Durbar.	The Maharaj Rana is willing to take any necessary steps for their repair.	.....	.....	.....
II b	Mosque at Dholpore . .	Built A.D. 1537, and is handsome.					
II b	The Tomb of Shah Sarafah-dal near Dholpore.	An object of veneration to the Muhammadans.					
II b	Tomb of Mahmud Khan, one of Akbar's Generals, near Dholepore.	A handsome building . .					
II b	A range of Palaces used as a shooting lodge by Shah Jahan, near Bari, 21 miles west of Dholpore.	Built on the margin of a lake, 1617; to a great extent ruined.					
I b	*Island Palaces at Udaipur, Meywar.* (See Appendix I.)	The interiors decorated with marble and glass mosaics.	Used by the Maharana.	Being restored by the Maharana.	.....	I have photographs.	See Rousselet's *India and its Native Princes*, page 156.

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	Palace at Udaipur, Meywar. (See Appendix H.)	A large and magnificent building; used by the Maharana of Udaipur.	In use . . .	.....	.....	Ditto . .	Ditto, page 160.
I b	Cenotaph of Singram Singh at Udaipur, in Meywar Agency.	Singram Sing was buried here in 1733; a pleasing and elegant building in stone.	Custody desirable .	Will be restored by the Maharana of Udaipur.	.....	Has been photographed.	See Rousselet and Fergusson.
I b	Cenotaphs of the Maharanas of Udaipur at Ahar, Udaipur.	.....	.....	.....	.....	Ditto . .	Ditto.
I b	Chuttries of the Bhurtpur Rajahs at Goverdhun, near Bhurtpur.	Very pleasing buildings of a modern type.	In custody of the Rajah's people.	.....	.....	Ditto . .	See *Buildings near Muttra and Agra* by H. H. Cole.
I a	Baoli or well, built by Baber, in commemoration of his victory at Kanwe near Bhurtpur.	.....	.....	.....	.....	.....	.....
I b	Palace at Dig (Deeg) in the Bhurtpur territory.	A modern building (dating from 1725) of the mixed style.	Used by the Rajah; also by visitors.	Fair . . .	.....	Has been photographed.	See Fergusson and Cole.
II b	Palace of Durjun Sal at Bhurtpur.	.....	.....	.....	.....	.....	.....
II b	Temple of Mira Baie at Chittore.	A temple dedicated to Vishnu .	Udaipur State .	.....	.....	Has been photographed.	See Fergusson.
I b	Ancient Masjid and Minar, at Baina, south of Bhurtpur.	Originally a Hindu temple called Ukha Mandir.	.....	Is in a ruinous condition.	.....	.....	See Cunningham's Vol. VI, plates V and VII.

Central India Agency.

Some Principal Ancient and other Native Architectural Buildings in the limits of the Central India Agency.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
I a	*Buddhist Tope at Sanchi, near Bhilsa.* (See Appendix E.)	Very ancient ruins, with railing and gateways; date of tope 500 B.C., railing 250 B.C., gates 37 A.D.	*Custody most desirable.*	*Repairs have commenced; the fallen gates have been re-erected by Major Keith and Mr. Mears.*	.....	Has been photographed. See *Tree and Serpent Worship*, by Fergusson.	See Cunningham, Fergusson, Maisey, Cole, &c.; also Rousselet.

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Central India Agency—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II a	Toran, sculptured Gateway near the village of Gyraspore, near Bhilsa, Bhopal Agency.	A very handsomely carved gateway. Brahminical religious art.	.....	.....	.....	Photographed by Mr. Beglar.	.....
II a	Remains of Jain Temple at Gyraspore, near Bhilsa, in Bhopal.	Beautifully carved stone columns; about 650 A.D.	Custody desirable .	Ruins	.....	Have been photographed.	See Fergusson and Cunningham's Vol. X, plate XI.
II a	Temple of Bhojpur near Bhopal.	.....	.....	.....	.....	.....	.....
II a	Ruined city of Besnagar, near Bhilsa, in the Bhopal Agency.	Fragment of a Buddhist Tope railing; colossal female statue; crocodile capital, and a capital of a pillar called the Kalpa Drûm, or wishing tree.	.....	Should be removed to a museum.	.....	Photographed by Mr. Beglar.	See Vol. X, *Archæological Reports*, plates XII to XV.
II a	Ruins at Eran, 50 miles north-east of Bhilsa.	.....	.....	.....	.....	.....	See Cunningham's Vol. X, plates XXIII to XXX.
II a	Udaygiri, near Bhilsa, Bhopal Agency.	Brahminical caves; in one a colossal sculpture of the Varaha Avatara; also a Chandra Gupta cave, dating commencement of the Christian era.	.....	There is a Lion capital of one of Asoka's columns lying on the ground and should be removed to a museum.	.....	Ditto . .	See Cunningham's Vol. X, plates XVI to XIX.
II a	Gadarmal Temple at Pathari in the Native State of that name, Bhopal Agency, 50 miles north-north-east of Bhilsa.	An important and interesting group of temples of the 9th or 10th centuries, with two handsome torans or gates to the enclosures of the buildings. Brahminical first; then used by Buddhists.	.....	In a ruinous condition. There are good specimens here of the Das-Avatara sculptures.	.....	Ditto . .	See Cunningham's Vol. VII, plates VIII to XI.
II a	Afzulpur, ruins of temples which a road contractor was opening out near Dalanda, between Rutlam and Nambahera.	.....	.....	.....	.....	.....	.....

II a	Lât-Monolith Pillar at Pathari, Bhopal Agency.	The capital of the pillar consists of a disc fluted, with a square abacus, height 42 feet; 600 A.D.	.....	.....	.....	Photographed by Mr. Beglar.	.....
I b	Large Jain Temple, Khajuraho, Bandelkhand Agency.	A very fine pile; beautiful sculptures round lower walls; roofs and sikras most elaborate.	.....	Has been badly repaired in parts.	.....	Ditto . .	See Cunningham's *Archæological Reports*, Vol. II, page 412—419, and Vol. X, plates VIII to X; also Fergusson and Rousselet.
I b	Temple of Vaman, Khajuraho, Bandelkhand Agency.	A portico and sanctum; roof and sikra in disrepair; handsome sculptures.	.....	Jungle and overgrowth requires removal.	.....	Ditto . .	Ditto.
I b	Temple of Chatr-ko-Patr, Khajuraho, Bandelkhand Agency.	On a raised terrace. Two porches in front of sanctum, over which a fine sikra. The front porch has been repaired.	.....	.....	.....	Ditto . .	Ditto.
I b	Temple of Nandi, Khajuraho, Bandelkhand Agency.	An open pavilion on a raised plinth; balustraded seats at the sides; 20 columns; roof perfect; carvings on plinth.	.....	.....	.....	Ditto . .	Ditto.
I b	Temple of Chaturburj, Khajuraho, Bandelkhand Agency.	A very handsome building; 3 porticos in front of the sanctum; roof and sikra in good condition; some repairs have been done; handsome carved frieze round the plinth.	.....	.....	.....	Ditto . .	Ditto.
I b	Temple of Viswanath, Khajuraho, Bandelkhand Agency.	A Lingam shrine of Siva, A.D. 999. Consists of a passage to two porticos in front of the sanctum; sikra and roof perfect; sculptures handsome and rich.	.....	.....	.....	Ditto . .	Ditto.
I b	Temple of Ramchandra, Khajuraho, Bandelkhand Agency.	.....	.....	.....	.....	.....	See Cunningham's Vol. VII, plate XII.
II a	*Bharhut Tope . . .*	*Date of the rail 150—170 B.C.*	.....	*Portions of the rail and one gate have been removed by General Cunningham to the Calcutta Museum.*	.....	.....	.....

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Central India Agency—*concld.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II a	Circular Lingam temple at Chandrehe on the Sôn river, Rewa State, Central India.	The circular plan of the sanctum is unique.	.....	.....	.....	Photographed by Mr. Beglar.	See Vol. XIII, *Archæological Reports*, plates I to IV.
II a	Temple at Udaipur, near Bhilsa, in Bhopal.	Dating about 1060 A.D.; and carved with great precision and delicacy.	Custody desirable .	In comparatively good condition.	.....	.....	See Fergusson, page 457. Also Cunningham's Vol. VII, plates VI and VII.
I a	*Two Jaina Temples in the Fort at Gwalior called the Sas Bahu.*	Finished about 1093 A.D.; covered with elaborate sculpture.	See Appendix F.	*Have been cleaned and repaired.*	.....	Have been photographed.	See Fergusson, and Cunningham's Reports, Vol. II, pages 331—361.
I a	*Teli-ka-Mandir at Gwalior.*	Is in the Fort at Gwalior; a pile of ruin, dating from the 10th or 11th century.		*Has been repaired and cleaned.*	.....	Has been photographed.	.....
I a	*Palace at Fortress Gwalior.*	Built by Man Singh (1486-1516); a remarkable specimen of a Hindu Palace; the outer walls ornamented in parts with enamelled brick.		*The palace has been opened out, cleaned and repaired.*	*Plans and drawings in my office.—H. H. C.*	Ditto . .	.....
I a	Hindu Temple at Paraoli, 16 miles north of Morar, Gwalior.	Very remarkable figure sculptures. The Temple is enclosed in a Fort.	.....	Some sculptures removed to Gwalior by Major Keith.	.....	.....	.....
I b	*Tomb of Muhammad Ghaus, Gwalior.*	Erected in Abkar's reign; has beautiful tracery or pierced stone work.	.....	Repairs required .	.....	Has been photographed.	See Fergusson.
I b	*Great Mosque and numerous tombs and other buildings of great interest at Mandu, Malwa—see page 9.*	1405-30 A.D. . . .	*Custody desirable* .	*Repairs commenced by the Maharaja of Dhar.*	.....	.....	*Drawings in my office.—H. H. C.*
I b	Palace at Duttiah, in Bandelkhand.	A large block of buildings of a pleasing architectural character.	In use . . .	Information wanting	.....	Has been photographed.	Drawings wanted.
Ib	Palace at Urtcha, in Bandelkhand.	A very picturesque combination of domes and gateways.	Ditto . . .	Ditto . . .	.....	Ditto . .	Ditto.

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I b	Cenotaphs of the Scindiahs, Gwalior.	Quite modern . . .	In custody . .	Information wanting	.....	Has been photographed.	.....
I b	Temples, said to be Jain, at Sonaghur, near Duttiah, in Bandelkhand.	Quite modern temples . .	In use . . .	Ditto . .	.....	Have been photographed.	See Rousselet, page 322.
IIb	Old Hindu Palace at Narod, Gwalior State.	A double storied building of the tenth century.	.....	.....	.....	.....	See Cunningham's Reports, Vol. II, page 304.

Central Provinces.

Some Principal Ancient and other Native Architectural Buildings in the Central Provinces.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
		In the official list there are 106 buildings, &c., mentioned.					
II a	Remains of Hindu Temples and a fine Gateway in the Nimar District at Mandhatta on the Nerbudda.	.....	.....	Some temples in repair; others in ruins.	Remedies are wanted.	.....	A survey of the place has been made in my office.
II a	Ancient Temples in the Mahadeva Hills, Pachmarhi, Hoshangabad District.	.....					
II a	A rock-cut Temple at Tilaksundur, Hoshangabad District.	.....					
II a	Several Bathing-ghats and Hindu Temples at Sagar.	.....					
I a	Antiquities and a Pillar of Budha Gupta at Eran, in the Sagar District.	Described by Cunningham.	...	.....	.....	.....	.....
II a	Ruins of Mosques, Tombs, and Buildings round the Lake and Fort at Dhamoni, in the Sagar District.	.....					
II a	Remains of Jaina Temples in the Damoh District.	.....					
II a	A famous Castle and ruins of the Palaces of the old Gond Rajahs in the Narsingpur District.	.....					

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Central Provinces—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
IIa	Remarkable Temple at Bhera Ghat, 9 miles from Jabalpur.	An inner shrine, surrounded by a domed circular cloister, with many sculptures.	.....	.....	.....	.....	See Cunningham's, Vol. IX, plates XII to XVI.
IIa	Ruins of a Mahal at Garha, 3 miles from Jabalpur.	Built by Madan Sinha in 1100 A.D.	.....	Said to be worth repairs.	.....	.....	.....
IIa	Ruins at Karanbel near Tewar, in the Jabalpur District.	Well-known ruins, *from which stones have been removed by Railway contractors.*	.....	.....	.....	.....	.....
IIa	A small Temple and ruins of Palaces at Ramnagar, in the Mandla District.	There is an inscription on the temple, of which a rubbing is required.	.....	.....	.....	.....	.....
IIa	Some 40 or 50 Hemarpanti Temples at Gunsur, in the Seoni District.	Very elaborate buildings in sandstone.	.....	.....	.....	.....	.....
IIa	One of the ancient Gateways at Pannar, in Wardha District.	One gate recently removed to make way for modern improvements.	.....	.....	.....	.....	.....
IIa	Two very fine Temples at Parseoni, in the Nagpur District.	.....	.....	.....	.....	.....	.....
Ia	Temples and Remains of all kinds of Buildings at Ramtek, in the Nagpur District.	.....	.....	.....	.....	.....	See Cunningham's, Vol. VII, plate XIII.
IIa	Temple at Armori, Nagpur district.	A curious building with three cells dedicated to Siva.	.....	.....	.....	.....	See Cunningham's, Vol. VII, plate XIV.
IIa	A fine Temple of Mahadeva at Jangir, in the Balaghat District. The district of Balaghat is said to contain handsome Buddhist Temples, the exact localities of many of which are not known. At Bhimlat there is a Lat lying on the ground.	A very complete building of the fourteenth century, with minute and quaint sculptures.	.....	.....	.....	.....	.....

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II a	Temple of Mahadeva at Pali in the Bilaspur District.	Said to be the finest temple in the district.					
II a	Countless number of Tanks and Temples at Ratnapur in the Bilaspur District.	.....					
II a	A Temple of Boram Deo in the Bilaspur District.	Has an inscription, said to be dated 103 A.D.	.....	.....	.....	.....	Plan by Cunningham, see Vol. XVII, plates XX to XXIII.
II a	Ruins of very old and interesting Temples at Malhar, in the Bilaspur District.	.....	.....	.....	.....	.....	.....
I a	Great Temple of Amarkantak, Bilaspur District.	A deserted building	.....	.....	.....	.....	See Cunningham's Vol. VII, plate XXI.
I a	Celebrated Temple of Rajiva Lochan at Rajim.	An inscription is dated 759 A.D. (see *Asiatic Researches*, Vol. XV.)	.....	.....	.....	.....	Plan by Cunningham, see Vol. XVII, plates IV to X.
II a	Architectural remains at Bhandak, in the Chanda District.	These are of great age and interest; among them some cave temples, &c.	.....	.....	.....	.....	See Cunningham's *Archæological Report*, Vol. IX, plates XX to XXIV.
I a	An ancient and beautiful group of Temples and Monastery at Markunda, in the Chanda District.	.....	.....	.....	.....	.....	Ditto, XXVI to XXX.
II b	Famous old Temple of Ramchandra at Bhadrachallam, in the Upper Godavery District.	Supported by an annual endowment of Rs. 13,000 from the Nizam's Government.					
I a	Bibi Masjid and Jami Masjid at Burhanpur.	Curious Mosques dating respectively A. D. 1480 and 1589.	.....	.....	.....	.....	See Cunningham's, Vol. IX, plates XVII & XVIII.
I a	Remarkable Ruins at Ranipur Jural Patna State.	.....	.....	.....	.....	.....	See Cunningham's Vol. XIII, plates XI to XVI.
II b	Gupta Temple at Tigowa, 2 miles north of Bahuriband, Central Provinces.	A fine example of the Gupta style of architecture.	.....	Worth preservation	.....	Has been photographed by Mr. Beglar.	See Vol. IX, *Archæological Reports*, plates IX to XI.

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Central Provinces—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of buildings or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plan.
II b	Deogarh, in the Lalitpur District, Central Provinces.	Gupta Temple, A.D. 600-700; excellent sculptures of a spirited kind.	.....	Well worth preserving.	.....	Photographed by Mr. Beglar.	See Vol. X, *Archæological Reports*, see plates XXXIV—XXXVI.
II a	Temple of Brahma at Dudahi, Lalitpur District.	.....	.....	.....	.....	.....	See Cunningham's Vol. X, plate XXXI.
II a	Chanderi, old city and Fortress in the Lalitpur District.	.....	.....	.....	.....	.....	See Vol. II, *Archæological Reports*, pages 401—412.

Haiderabad.

Some Principal Ancient and other Native Architectural Buildings in the Nizam's Territory, Haiderabad.

Class.	Name of buildings or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
I b	Dravidian Temple, the Kailas at Ellora.	One of the most singular and interesting architectural monuments in India, cut in the rock; date 750-950 A.D.	Requires guarding .	Has been damaged by Muhammadans.	.....	.....	See Daniell's *Views of Hindustan.*
I b	Caves at Ellora, Aurungabad District.	500-800 A.D.	Custody desirable .	.....	.....	.....	See Fergusson and Daniell.
I b	Chaitya Caves at Ellora, Aurangabad District.	Rock-cut temple; about 600 A.D.	Ditto . .	.....	.....	Has been photographed.	See Fergusson.
II b	*Chaitya Caves at Ajanta* .	Rock-cut temple with coloured frescoes and handsome sculptures.	*Doors have been fitted to the caves by the Nizam's Government.*	.....	.....	Have been photographed.	See Gill, Fergusson, Burgess, and Griffiths. Some of the paintings have been copied.
II b	Jaina Temple at Amwah, near Ajanta.	Beautiful carved stone pillars .	None . . .	Ruins . . .	.....	Photographed by Major Gill.	.....

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II b	Chalukyan Temple at Buchropulli.	A temple near Haiderabad, called by Fergusson the most simple form of a Chalukyan temple.	Custody desirable .	Ditto . . .	.....	Has been photographed.	.....
I b	Four Kirti Stambhas or stone Gateways in Worangul.	Built about 1163 A.D. by Pratapa Rudra.	Apparently in good condition.	.. ...	.....	Have been photographed.	.....
II b	Temple at Hammoncondah in the Worangul District.	Erected in 1163 A.D.; an elaborate example of Chalukyan architecture.	Custody desirable .	.....	.....	Has been photographed.	.....
II b	*Mosque at Kalburgah.*	1347-1435; a remarkable Pathan building, the whole of the area being covered in.	*Repairs are about to be undertaken by the Nizam's Government.*	.....	.....	Ditto . .	See Fergusson.
II b	Tombs of the Berid Shahi Dynasty at Bidar.	1492-1609 A.D.; interesting buildings.	.....	.....	.....	.....	See Burgess' reports.
II b	Temples said to be Jain at Muktagiri in Berar, near Gawalghur.	All of the modern domed style.	.....	.....	.....	.....	.....
II b	Temple at Maikur, Buldana District.	A large temple with Jain columns.	.....	.....	.....	.....	.....
II b	Berar Hemarpanti Temples at Lonar, Maikur, Buldana District, Berar. (The term *hemarpanti* is derived by tradition from a sorcerer Hemarpant, who used demons to build temples in one night.)	Finest early Hindu building in Berar, covered with sculptures (see Mr. Lyall's account in the *Berar Gazetteer*, page 139).	.....	.....	.....	... ..	.....
II b	Group of Jain Temples at Mukhtigiri, near Illichpur.	A beautiful group of buildings near waterfall.	.....	.....	.....	.....	.....

Maisur.

Some Principal Ancient and other Native Architectural Buildings in the Maharajah's Territory, Maisur.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II b	Jain Statue at Yannur . .	This image is 35 feet high .	Information wanting	.....	.....	Has been photographed.	.....
II b	Jain Statue at Sravana, Belgula, near Seringapatam.	This statue is 70 feet high. Wellington went to see it at the time of the Siege of Seringapatam, 1799.	Ditto . .	.....	.....	.....	.....
II b	Jaina Bastis at Sravana, Belgula, near Seringapatam.	There are 15 of these temples, which are more or less of ornamental masonry.	None known; well worth looking after.	Information wanting.	.....	Has been photographed.	None.

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Maisur—*contd.*

Principal and Ancient Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
Ia	*Temple at Somnathpur* .	Built by Vinaditya Bellala in 1043 A.D.; very elaborate shrine, with carvings in stone.	Said to be in charge of the Assistant Commissioner, Maisur District.	*Were repaired and put in order by Colonel Sankey in 1876.*	.....	Has been photographed.	See Fergusson.
Ia	*Great Temple at Hullabid*; commenced about 1224 A.D.	A double Chalukyan temple of great beauty and elaboration.	Said to be in charge of Amildar of Belur.		.....	Ditto . .	Ditto.
Ia	*Temple at Belur* near Hullabid.	A Chalukyan temple, with wonderfully elaborate sculptures; built in 1114 A.D.	Ditto . .	.....	.....	Ditto . .	.....
Ia	*Chalukyan Temple, called Kait Iswara, at Hullabid, erected in the 12th century.*	Covered with sculptures of the best class of Indian art.	Ditto . .	.....	.....	.....	.....
II b	Colossal Jain Statue at Karkala.	This image is 41 feet 5 inches high; date 1432 A.D.	No information .	.....	.....	.....	.....

Burma.

Some Principal Ancient and other Native Architectural Buildings in Burma.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
		No official list yet furnished. [See Fergusson's *Indian Architecture*.]					
Ib	Pagoda at Thatun, about 40 miles north of Martaban.	The ruins at Thatun have been described by St. Andrew, St. John, and are very extensive: the principal pagoda is adorned with the most elaborate sculptures; date probably before sixth century.	.....	.....	.....	.....	.....
Ib	Ruins and Remains at Prome.	Prome was the religious capital of the Buddhists in Burma up to 107 A.D., and its ruins require investigation.	.....	.....	.....	.....	.....

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I b	Shwe-Tshan-Daw is the large Pagoda in the Town of Prome.	The original pagoda is said by tradition to date from Buddha. It was last repaired in 1858.	In use . . .	.....	.....	Has been photographed.	.....
I b	Kyaik-Than-Lan Pagoda, Maulmain.	The principal pagoda in Maulmain, founded in 875 A.D.	Ditto . .	Was repaired in 1831.	.....	Ditto . .	.....
	Ruins of Pagan . . .	These are very extensive, and Colonel Yule estimates that the remains of 800 to 1,000 temples may be traced. The temple of Gandapalen, 1,160 A.D., is rich and beautiful in detail: the buildings are always of brick covered with stucco.	.....	.....	.....	.....	.....
II b	Circular Dagobas . .	The Kongmadu Dagoba is not far from Mengun, and dates from 1650 A.D.; in form it resembles the Sanchi tope, having precisely the same features, made however of brick and plaster instead of stone, and elaborate gateways: the Shoemadu Dagoba at Pegu is more polygonal than circular, and is as high as St. Paul's.	.....	.....	.....	.....	See Colonel Yule's *Mission to Ava.*
II b	Burmese Monasteries . .	Are all of wood, and most of them many-storied, like the temples in Nepal (see Fergusson).	.....	.....	.....	.....	See Colonel Symes' *Embassy to Ava.*

Nipal.

Some Ancient Buildings in Nipal.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
I b	Buddhist Temple of Swayambunath, near Khatmandu.	Curious pile of building; the Chaitya is of an irregular form, with a very exaggerated form of "tee."	Used for worship .	.....	.....	.....	See drawings in the *Hodgson Collection.*
I b	Hindu Temples to Mahadeo and Krishna at Pattan.	Curious buildings; worthy of preservation.	.....	.....	.....	Have been photographed.	Ditto.
I b	Hindu Bhowani Temple at Bhatgaon.	It is five stories in height, and very Chinese in character.	.....	.....	.....	Ditto . .	Ditto.

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Assam.

Ancient Buildings in Assam.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II a	Temples at Sibsagar, Jaisagar and Gaurisagar, in the Sibsagar District.	Reported to be works of art .	.....	.....	.....	.....	.....
II a	Temple on the Bahmani Parbat, in the Darrang District.	The ruin is said to be of large size, and carved stones lying about.	.....	.....	.....	.....	A plan has been made by the Road Overseer at Darrang.
II a	Ruins of Dimapur, the capital of the Kachari Kings of Upper Assam in the Naga Hills.	Some remarkable pillars are described as being in the Fort.	.....	.....	.....	.....	.....
II a	A collection of carved slabs and stones at the Kachari, Tezpur, Darrang District.	The carvings are said to have an ancient appearance.	.....	.....	.....	.....	.....
II a	The Deputy Commissioner of Darrang writes of an *old temple* at Tamesvar in the sub-division of Mangaldai with stones similar to those in the Kachari compound at Tezpur; also of a fine temple at Singri Hill venerated by the Bhuteas, who also worship the Hajo Temple in Kamrup.	.....	.....	.....	.....	.....	.....
II a	Mr. McCabe, Deputy Commissioner of the Naga Hills discovered some *stone figures* near a brick chabutra, near Despani in the Nambar forest (one of Durga and the other of Mahadev).	.....	.....	.....	.....	.....	.....

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Madras Presidency.

Some Principal Ancient and other Native Architectural Buildings in the Madras Presidency.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
		Some 82 remains are noted in an official list furnished in 1870.					
I a	*Buddhist Tope at Amaravati, in the Kistna District.*	Remains of a Dagoba and railing; about 400 and 500 A.D.	*Custody desirable* .	*Some repairs have been recommended.*	.....	See *Tree and Serpent Worship*, by Fergusson.	See *Tree and Serpent Worship*, by Fergusson.
I a	*The seven Pagodas at Mahavalipuram near Madras, in Chingleput.*	Temples of Dravidian architecture; about the 6th century; cut in the rock.	Custody desirable. (Permanent watcher suggested in 1870.)	*Preservation has been commenced; a good deal remains to be done.*	.....	Photographed by Dr. Hunter, Captain Lyon.	See Fergusson Colonel Mackenzie.
I b	Dravidian Temple at Tiruvalur, in Chingleput, 30 miles west of Madras.	A number of temples and shrines enclosed in a court 940 feet by 701 feet.	.....	.....	.....	.....	See Fergusson, and Ram Raz's *Hindu Architecture.*
I b	*Dravidian Temple at Conjeveram in Chingleput.*	Groups of temples as picturesque and good as any elsewhere in the Madras Presidency.	.....	.....	.....	.....	.....
I b	Temple at Perúr in Coimbatore.	Has a fine porch; date about 1750 A.D.; with handsome compound pillars.	.....	.....	.....	Has been photographed.	See Fergusson.
II a	Two Gopuras of a deserted Temple at Tarputry, on the banks of the River Pennair, District Bellary.	Covered with the most elaborate sculpture.	.....	.....	.....	Have been photographed.	See Fergusson. Details would be valuable.
I a	*Temple of Vitala at Vijayanagar on the Tongabhadra, Bellary District.*	A remarkable ruin of the Dravidian style erected 1529-42 A.D.; carved in granite.	.....	*Mr. Black, Assistant Engineer, has been at work here during the cold season of 1883.*	.....	Has been photographed.	Details would be valuable.
I a	*Temple at Vellore, North Arcot.*	A fine porch; date about 1358 A.D., in the Vellore Fort; was occupied as a store.	.....	*Have been restored and cleared.*	.....	.....	See Fergusson.

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Madras Presidency—*contd.*

Principal Ancient and Architectural Buildings, &c.,—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II a	Rajah Mahal, or Rajah's Palace of Chandragiri, in North Arcot.	Chandragiri is a deserted fortified city; there are several interesting ruins in the fort; among them the Rajah's palace.	.....	In 1877 the sum of Rs. 2,000 was provided for repairs.	.....	None known.	None known.
II a	Delhi Darwaza at Arcot .	Is a spacious and massive gateway surmounted by a room, said to have been used by Clive at the time of the defence of Arcot.	.....	In 1877 a small estimate was framed for its repair.	.....	.....	.....
I b	*Temple at Chillambaram, in South Arcot.*	A large enclosure of shrines and temples, dating from 10th to the 17th centuries.	.....	Preservation desirable.	.....	Has been photographed.	See Fergusson. Details would be valuable.
I b	Dravidian Pagoda at Tanjore	Called the Great Pagoda; date about the 14th century.	.....	In charge of the Princess of Tanjore.	.....	Has been photographed.	See Fergusson. Details would be valuable.
I b	Dravidian Temple of Soubramanya, Tanjore.	Date about 15th century; covered with elaborate sculpture.	.....	Ditto . .	.....	Ditto . .	Details would be valuable.
I b	Goparam or Porch at Combaconum, in the Tanjore District.	A richly ornamented piece of Dravidian architecture.	.....	.....	.....	Ditto . .	Details wanted.
I b	*Dravidian Temple at Srirangam, near Trichinopoly.* (See Appendix V.)	A very large enclosure of temples; a modern cluster of buildings built within the limits; of the 18th century.	Used for sacred purposes; a great resort of pilgrims.	*Projects for repairs in hand.*	... ..	Frequently photographed.	.....
I b	*Great Temple at Madura.* (See Appendix U.)	.....	In use . . .	Ditto . .	.....	.....	Drawings have b een prepared in my office. —*H. H. C.*, 8-7-82.
I a	*Trimal Nayakka's Palace at Madura.*	Dating from 1623-45 A.D. .	.....	*Repairs in progress since 1868. The Palace is being converted into district offices.*	.....	Has been photographed.	See Fergusson. Details wanted. Mr. Chisholm at Madras has drawings.

Ib	*Dravidian Temple of Rameshwaram in the Island of Paumben in Madura.* (See Appendix X.)	Has some beautiful corridors; the date of the building is from the 15th to the 16th century.	.....	*Has been much disfigured by coatings of paint. Project for repairs in hand.*	.....	.....	Drawings in my Office—*H. H. C.*, 8-7-82.
Ib	Pagoda at Sampali, in the Cuddapah District.	A small ruined pagoda with some fine stone carvings and fresco paintings.	.....	.....	.....	.....	.....
Ib	Temple at Tinnevelly .	An enclosure 508 feet by 756 feet.	.....	Preservation desirable.	.....	.....	See Fergusson.

Bombay Presidency.

Some Principal Ancient and other Native Architectural Buildings in the Bombay Presidency.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
		In an official list furnished by Mr. Burgess in 1875 some 720 places of interest are enumerated.					
IIa	Portuguese remains at Bassein, Mandapeshvar, Ghodbandar, in the Thana district.	These are mostly churches and monastic buildings.	.....	Some remedies have been suggested for Bassein.	.....	.....	Photographs have been taken of Bassein.
Ia	Buddhist relic mound at Sopara, Thana district.	Several valuable Buddhist relics were found here in 1882.	.....	Should be railed in .	.....	.....	.....
Ia	*Cave at Elephanta, Bombay*	Dates from the middle of the eighth century; curious Hindu sculptures.	In charge of Executive Engineer, Bombay Defences.	*Stone work has been recently cleaned.*	.....	Has been photographed.	See Burgess.
Ia	Chaitya at Kenheri on the Island of Salsette, Bombay.	A rock-cut Buddhist temple; about 600 A.D.	Custody desirable .	Fair . . .	.....	.....	.....
Ia	Chaitya Cave at Nasik, Bombay.	A rock-cut Buddhist temple; about 129 B.C.; with sculpture and capitals.	Ditto . .	Fair . . .	.....	Has been photographed.	See Fergusson.
Ia	*Temple called Ambernath, near Kallian, Bombay.*	Dating about 860 A.D.; casts of the sculptures have been made and sent home; though small, it is richly carved.	*Custody desirable. Repairs in progress.*	.....	.....	.....	See Daniell. Drawings would be valuable.

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Bombay Presidency—*contd.*

Principal Ancient and Architectural Buildings, &c.—contd.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II b	Saiva Temple at Poona, Bombay.	A Hindu rock-cut temple of plain design.	.....	.....	.....	.....	See Daniell.
I a	*Chaitya Cave at Karli in the Bhore Ghat.*	A handsomely rock-cut temple; 78 B.C.	*Repairs in hand* .	.....	.....	Has been photographed.	See Fergusson.
I a	Chaitya Cave at Bedsa, 11 miles from Karli, in the Bhore Ghat.	A rock-cut temple with sculptured capitals.	In charge of Executive Engineer, Poona District.	.....	.....	Ditto . .	See Burgess and Fergusson.
I a	Chaitya Cave at Bhaja, in the Bhore Ghat.	A cave temple dating before the Christian era; carved out of the rock; no sculpture.	Custody desirable .	.....	.....	Ditto . .	Ditto.
I a	*Jama Masjid at Bijapur, in the Kaladgi Collectorate.*	1557-79 A.D. . . .	*The town is in process of being adapted as the headquarters of the Kaladgi District.*	.....	.....	.....	See Fergusson and A. Cumming; also Hope's *Architecture of Bijapur.*
I a	*Tomb of Ibrahim at Bijapur, in Kaladgi Collectorate.*	1579-1626 A.D; a very elaborate square building.	Repairs necessary.	.....	.....	.....	
I a	*Tomb of Mahmud at Bijapur, in the Kaladgi Collectorate.*	1626-60 A.D.; remarkable for simple grandeur and constructive boldness.		.....	.....	Has been photographed.	See Hope's *Bijapur.*
I a	*Jama Masjid at Ahmedabad, Bombay.*	About 1411 A.D.; a fine building, Saracenic in style.				Ditto . .	
I a	*Queen's Mosque at Mirzapur, Ahmedabad Collectorate.*	Very fine building; Saracenic in style.				Ditto . .	
I a	*Tombs and Mosque at Sirkhej at about 5 miles from Ahmedabad.*	1445-51 A.D.; fine building; Saracenic in style.				Ditto . .	
I a	*Tomb of Kutub-ul-Alum, Butwa, near Ahmedabad.*	Built in 1460 A.D.; Saracenic in style.	.....	*Repairs have been going on since*	Repairs recommenced,	Ditto . .	See Hope's *Architecture of Ahmedabad;* also

I a	*Tomb of Syad Osman, Ahmedabad.*	Built about 1460 A.D. by Mahmud Begurra; Saracenic in style.		*1868*	1882-83.	Ditto . .	Fergusson.
I a	*Tomb of Mahmud Begurra, near Khana, Ahmedabad.*	About 1484 A.D.; Saracenic in style.				Ditto . .	
I a	*Mosque of Mohafiz Khan, Ahmedabad.*	Saracenic in style . . .				Ditto . .	
I a	*The Rani Sipri Mosque, Ahmedabad.*	Ditto				Ditto . .	
I a	*Desecrated Mosque in the Palace at Ahmedabad (Bhuddur).*	Beautiful specimen of window tracery in this building.	.....	.....	.....	.....	.....
II a	Jama Masjid at Cambay, Bombay.	Erected in 1325 A.D. . .	Information wanted	Much out of repair .	.....	.....	.....
II b	Jaina Temples at Múdbidri in Kanara, Bombay.	The exteriors are very wooden in construction, although in stone; the interior columns carved in the most elaborate manner.	Custody desirable .	.....	.....	Has been photographed.	See Hope's *Architecture of Dharwar and Mysore.*
II a	Jaina Stambha or Pillar at Gurusankerry in Kanara.	A handsome carved stone pillar	.....	Apparently fair .	.....	Ditto . .	.....
I b	Jaina Temples at Girnar, near Puttan Somnath, Kathiawar.	Amongst these is the famous Somnath temple.	.....	.....	.....	.....	See Burgess.
I b	Jain Temples at the sacred city of Sutrunjya, near Palitana in Kathiawar.	Numbers of temples and shrines; some as early as the eleventh century and as late as the present century.	A few priests sleep in the temples and keep the place clean.	.....	.....	None . .	Ditto.
II b	Naulakha Temple at Gumli, Kathiawar.	Very elaborate Jain temple .	.....	Ruined . . .	.....	.....	See Burgess.
II a	Jami Masjid at Champanir in Guzerat.	Built by Muhammad Shah in 1485 A.D.; said to be very tasteful decoration.	Is not used . .	Has been injured in many places.	.....	None . .	None.
II b	Tomb of the Nawab of Junaghur in Kathiawar.	A modern building . . .	.....	.....	.....	Has been photographed.	.....
II a	Jami Masjid at Broach .	Probably built before Ahmed Shah; built of stone with domes, and is a fine specimen of an early mosque, constructed out of the materials of overthrown Hindu temples.	Used as a travellers' quarter by Muhammadan mendicants.	Is falling into a dilapidated condition. Repairs wanted.	.....	None . .	See Mr. Hope's book on *Surat & Broach.*

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Bombay Presidency—*concld.*

Principal Ancient and Architectural Buildings, &c.—concld.

Class.	Name of building or group of buildings.	General character.	Custody.	Preservation.	Restoration.	Photographs.	Drawings or plans.
II b	Old Temple at Goop-Kathiawar.	Singular in style . . .	.....	Ruined . . .	.....	.....	See Burgess.
II a	Brahminical Temple of Papanatha at Purudkul or Pattadkal, in Dharwar, Bombay.	Date about 500 A.D.; a much sculptured stone building.	None known . .	A ruin . . .	.....	Has been photographed.	Ditto .
II a	Dravidian Temple at Pattadkal, in Dharwar, Bombay.	Date eighth or ninth century; a rock-cut temple.	Requires custody badly.	Requires preservation.	.....	.....	See Fergusson and Burgess.
II a	Brahminical rock-cut Temples at Badami, in Dharwar, Bombay.	There are three caves, interesting for their architectural details and sculptures; 575-700 A.D.	.....	.....	.....	Have been photographed.	See Burgess.
II a	Deepdan or Stone Lamp Post at Dharwar, Bombay.	An elegant stone column .	.....	.....	.....	Has been photographed.	.....
II b	Palace at Jamnagur, Kathiawar.	Elaborate	.....	.....	.....	.....	See Burgess.
II b	Jain Chattri at Mundra, Kach	.....	.....	.....	.....	.....	Ditto.
II b	Jain Temple at Badreswar Kach.	.....	.....	.....	.....	.....	Ditto.
II a	Tomb near the Mosque of Mirza Shami at Surat.	In the style of the later Muhammadan tombs at Ahmedabad; windows of perforated stone, and the domed interior of rare beauty.	Is in a dilapidated and filthy state.	.....	.....	None . .	None.
II b	Jain Temple at Kedar, near Bhuj, Kach.	.....	.....	.....	.....	.....	See Burgess.
II a	Mosque at Dabhole, in the Ratnagiri Zilla.	Worthy of repair and preservation.	Custody desirable .	In charge of Executive Engineer, Ratnagiri.	.....	.....	.....
II b	The Munshis' Mosque at Randel, Surat.	Apparently a small Jain temple converted into a mosque; curious for its carved wooden pillars.	No information .	.....	.....	None . .	None.

II a	Buddhist Cave Temples at Kararh, 30 miles south of Satara.	No information	.....	.....	.....	.....	.....
II a	Jami Masjid at Kararh .	Built 1569 A.D,; both mosques and minarets are decorated with carvings *covered with plaster.*	No information .	.....	.....	None . .	None.
II b	*Mosque and Tombs at Tatta in Sind [dating A. D. 1572-1640], Bombay.*	The tomb of Nawab Amir Khan, 1640; is of brick, ornamented with beautiful coloured tiles.	In custody of the Muhammadans at Tatta.	.....	*Restoration recommended in 1855 by Sir Bartle Frere at a cost of Rs. 5,000; this was actually carried out in 1857.*	Has been photographed.	Details would be valuable.
I b	Ancient Gateways at Dhaboi, Baroda.	Beautiful specimen of Jain architecture of the 10th century.	.....	Much ruined.	.....	.....	.....
II b	Tomb of Syud Alam, Baroda, 1459 A. D.	Similar to Ahmedabad tombs.	.....	.....	.....	.....	.....
II b	Lal Shah Bhaz, a Masjid in the south-east quarter of Sehwan, in the Karachi District.	Built of first-rate brick; profusely decorated with coloured tiles; built about 1340 A.D.	Occupied by Sayids, and considered very sacred.	No information .	.....	None . .	None.
II a	Kwaja Kizr Jind Pir at Rohri on an Island opposite Sakkar.	Date 952 A.D.; covered with tiles of all colours and patterns.	No custody; a guardian much wanted.	Preservation necessary.	Impossible .	None . .	None.

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Appendix B.

List of some Historical British Monuments and Memorials worthy of preservation on account of their public interest.

(Revised.)

Bengal.

1. The Ochterlony Monument on the Calcutta maidan; built in 1825 in honour of Sir David Ochterlony. The column is of plastered brick.
2. Pedestrian statue of Lord William Cavendish Bentinck, Governor General; erected in 1835 in front of the Calcutta Town Hall; bronze.
3. Pedestrian statue of George, Earl of Auckland, Governor General; erected in 1848, inside the Eden Gardens, Calcutta; bronze.
4. Pedestrian statue of Sir William Peel, Calcutta; white marble.
5. Equestrian statue of Henry, Viscount Hardinge, on the Calcutta maidan; bronze.
6. Equestrian statue of Sir James Outram (by Foley, 1874), Calcutta; bronze.
7. Statue of the Marquess of Hastings (in the Dalhousie Institute), Calcutta.
8. Statue of Lord Lawrence, Calcutta.
9. Statue of Lord Mayo, Calcutta.
10. Pedestrian statue of Thomas George, Earl of Northbrook, by Bodim, in front of High Court, Calcutta; erected 1878; bronze.
11. Lady Canning's tomb in St. Paul's Cathedral, Calcutta.
12. Statue of Bishop Heber, by Chantry, in St. Paul's Cathedral, Calcutta.
13. Monument to Earl Elgin in St. Paul's Cathedral, Calcutta, by Gilbert Scott.
14. Pedestrian statue of the Marquess of Wellesley in Government House, Calcutta, by Bacon; marble.
15. Equestrian statue of Charles John, Earl Canning, by Foley; erected 1877 on the Calcutta maidan; bronze.
16. Pedestrian statue of Warren Hastings, by Westmacott, in the Calcutta Town Hall; white marble.
17. Equestrian statue of Lord Napier, facing Prinsep's Ghat, Calcutta.
18. Lady Canning's tomb in Barrackpore Park.
19. Cenotaph in Barrackpore Park, erected by the Earl Minto, containing the following mural tablets: to the memory of officers who fell at the conquest of Java, 1810-12; also to the memory of officers who fell at the conquest of the Isle of France, 1810; and to the memory of the officers who fell at Maharajpore, 1843.
20. Cenotaph close to the Judge's kutcherry at Bankipore, erected in memory of Major Knox, who in 1760 relieved Patna when besieged by the Emperor Shah Alum.
21. Tall stone shaft in Patna City, erected in memory of 48 servants of the East India Company and 100 European soldiers massacred by Mir Kassim Ali, Subadar of Bengal, when the British were marching to the rescue of their countrymen in Patna in 1763. Among the victims were Mr. Ellis (Resident of Patna) and Messrs. Hay and Lushington (Members of Council).
22. Two monuments at Bhagalpur to the memory of Mr. Augustus Cleveland, Collector of Bhagalpur; one of brick, erected by the district landholders, and the second of stone, sent out by the Court of Directors from England.

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Bengal—*contd.*

23. A small cross in the disused burial-ground enclosed in the Bhagalpur race-course, erected to the memory of officers and men of Her Majesty's 3rd Buffs, interred in 1828.
24. Monument at Chattra to commemorate some soldiers who fell in combat with mutineers, 1857 (Hazaribagh District).
25. A tomb at Arrah to the memory of soldiers of Her Majesty's 35th Regiment who fell in the Shahabad District on the 23rd April 1858.
26. Three monuments on the west and three monuments on the north side of Khurdah to the memory of officers and men who fell during the Khurdah rebellion (Puri District, Orissa).
27. Tomb of Mrs. Mary Hastings (wife of Warren Hastings) and her child in the old cemetery of Cossim Bazar (Murshidabad District).

North-Western Provinces.

28. Monument at Aligarh to the memory of officers and men who fell at the taking of Aligarh in 1803.
29. Tomb at Aligarh of Major Robert Nairn, 6th Bengal Cavalry, who fell at the siege of Kutchowra in 1803.
30. Monument at Aligarh to the memory of officers and men who fell during the Mutiny, 1857.
31. Tomb of General Gillespie at Dehra Dun.
32. Two memorial pillars erected to the memory of the officers who fell at the storming of the Kalinga Fort in 1814, Dehra Dun.
33. Monument at Fatehgunj near Bareilly to the memory of the officers and men who fell near Fatehgunj against the Rohillas in 1794, also Tomb of Hafiz Rahmat Khan, leader of the Rohillas, built by the Governor in Council.
34. Tomb of the late Mr. Thomason, Lieutenant-Governor, North-Western Provinces, in the Churchyard of Christ Church, Bareilly.
35. Four masonry Lions on the Ganges Canal at Rurki.
36. Tomb of General Fraser in the Muttra cemetery.
37. Tomb of Lieut. Burlton near the site of the old cemetery at Bulandshahr.
38. Tomb of Lieut. Home in the Bulandshahr cemetery.
39. The memorial cross in memory of those who were murdered in the Mutiny at Shahjahanpur.
40. Tomb over the graves of Captain A Giffard and Volunteer Trooper A. Curran in the village of Mainmamaha, at Basti.
41. Tomb of Mr. E. F. Venables in the old cemetery at Azimgarh.
42. Tomb of Captain H. H. Jones in the Public Gardens at Azimgarh.
43. A monument at Hallia in Tappa Uprandh in memory of those who fell in the battle of Bebarrah Churri, A.D. 1811, Mirzapur District.
44. Two graves of Indigo planters, close to Gopiganj, on the grand trunk road, Mirzapur District.
45. Tomb erected to the memory of some British officers killed during the Mutiny at Fatehpur.
46. Tomb to the memory of Colonel Thomas Sydney Powell, Colonel of the 53rd Regiment, at Fatehpur.
47. Monument erected to the memory of the officers and men of General Whitlock's force who fell during the Mutiny, at Banda.
48. A memorial stone in the Alfred Park to the memory of Quarter Master Sergeant R. Watkins, murdered by the mutineers, Allahabad.

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North-Western Provinces—*contd.*

49. A stone in the Kydganj cemetery, beneath which were laid the remains of 7 officers of the 6th Native Infantry who were murdered during the Mutiny, Allahabad.
50. A monument in memory of Major Penkney, late Commissioner of Jhansi.
51. Tomb of Lieutenant-Governor the Honourable John Russel Colvin at the Palace of Agra.
52. At Goverdhun a massive monolith bearing an inscription setting forth that Colonel Seymour, C.B., will punish any soldier who shoots game in the neighbourhood.
53. Monument at Aligarh to the memory of Ensign Marsh and others killed on the Agra and Aligarh road in 1857.
54. Tombs at Shewalaghat, Benares, of 3 British officers who were killed in the disturbance of Rajah Cheyt Singh.
55. Memorial cross at Fatehgarh in memory of those who fell during the Mutiny, 1857.
56. Tomb in Cawnpore Memorial Church compound erected to the memory of Major Vibart and 70 officers and men who escaped from the massacre at Cawnpore in June 1857 and were captured and murdered at Sheorajpúr.
57. Tomb near the Cawnpore Church erected by the Memorial Church Committee over the remains of those that were first killed in the entrenchment in June 1857.
58. Well in the Memorial Church compound covered with a stone and inscription.
59. Large stone cross at the barracks, Cawnpore, erected over the well in which those that lost their lives in the entrenchment were buried in 1857.
60. Statue (by Marochetti) and enclosure over the well in the Memorial Gardens, Cawnpore.
61. Memorial at Azamgarh erected to the memory of the officers and men who were killed at the battle of Azamgarh.
62. Mausoleum of Lord Cornwallis at Ghazipúr by Flaxman.
63. Monuments at Jhansi in memory of those killed in the Mutiny, 1857.
63*a*. Roman Catholic burial ground at Agra.

Oudh.

64. The space in front of the Tarawali Kothi, where two parties of Europeans were murdered in 1857; a memorial has been put up to commemorate these massacres, almost on the spot where they occurred.
65. On left of "Gúsainganj" Road, about ¾ mile from "Dilkúsha," and on this side of bridge, over "Pangri" Nullah—Lieutenant Percy C. Smith, 97th Regiment.
66. About fifty yards on left flank of "Dilkúsha" in an enclosure, Major the Honourable Barrington R. Pellew and Ensign L. E. Cooper, 2nd Battalion, Rifle Brigade.
67. In rear of the General's house, Captain Charles William McDonald, 93rd Highlanders; Lieutenant Lowick Emilius Cooper, 2nd Battalion, Rifle Brigade; Lieutenant Charles Warden Sergison, 93rd Highlanders; and Charles Evans, 93rd Band.
68. In the "Belatibagh," Captain H. Hutchinson, 9th Royal Lancers; Sergeant S. Newman, 9th Royal Lancers; and Mr. Henry B. Garvey, Acting Mate, Her Majesty's S.S. *Shannon*.

Lucknow.

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Oudh—*contd.*

69. In rear of the right flank of "La Martinière"—Captain W. S. R. Hodson, of Hodson's Horse; Captain L. D'Acosta, 56th Native Infantry.
70. Under a tree on the left of the road going from "La Martinière" to "Wingfield Park Bridge"—Lieutenant Augustus Otway Mayne, Bengal Artillery.
71. About fifty yards on the left of "Secundrabagh"—Lieutenant Francis Dobbs, and 5 privates of 1st Madras Fusiliers.
72. Off the road between "Mushidzadi's Tomb" and the Kaiserbagh—Captain T. Clarke, R.E., Lieutenant E. P. Brownlow, R.E., Corporal F. Morgan, Lance-Corporal J. Davies, and 12 Sappers.
73. At "Secunderbagh" Bridge on the left bank of "Gumti"—Lieutenant W. R. Moorsom, 52nd Light Infantry, Deputy Assistant Quarter Master General, 1st Division.
74. About 2½ miles on and close to the left of "Fyzabad" road—Captain W. F. Thynne, 2nd Battalion, Rifle Brigade.
75. About 150 yards off the right of the "Fyzabad" road, at 50 yards beyond the bridge over the "Gokral" Nullah—Charles Sandford, late Captain of the 3rd Bengal Light Cavalry.
76. Old cantonment cemetery, 3 miles on the "Sítapúr" road to the right—Lieutenant F. G. MacDonald, Adjutant, 2nd Punjab Cavalry; Lieutenant H. G. Richards, 3rd Battalion, Rifle Brigade; and Lieutenant Robert Daly Synge, 90th Light Infantry.
77. About 50 yards to the right of the "Sítapúr" road at the 4th milestone, the 46th Regiment, Cholera Graveyard—Private W. Aston, 46th Regiment.
78. At the "Músabagh"—Captain T. Wale, 1st Sikh Irregular Cavalry.
79. About ½ mile off the "Malliabad" road between it and "Músabagh"—Major John Griffiths Price, 2nd Dragoon Guards (Queen's Bays).
80. The 97th Regiment Graveyard on the river road, 1 mile from the Fort, Ramaki Darwaza—Sergeant W. Smith and Sergeant G. Smith, 97th Regiment; Assistant Surgeon W. Dumbreck, 97th Regiment.
81. Steeple monument on the top of "Hazratganj" near "Kaiserbagh"—Sir Mountstuart Jackson, Bart., Captain Patrick Orr, Lieutenant G. J. H. Burns, 1st Bombay European Fusiliers, Sergeant-Major Morton; on other side G. P. Carew, Esq., Mr. Greene, Miss Jackson, and others, victims of 1857.
82. In the "Alambagh"—Major T. Perrin, Lieutenant N. G. J. J. Nunn, and M. Preston, 90th Light Infantry; Lieutenant Dundas W. Gordon, Bengal Artillery; Henry Ayton, 84th Regiment; Major-General Sir H. Havelock.
83. Tomb about 3¾ miles off the left side of the "Sítapúr" road between the 7th and 8th milestones.
84. Old "Murriaon" Cemetery and Roman Catholic Cemetery in rear of the "Pussunt" (Revenue or Customs) "Kaiserbagh."
85. Two tomb-looking enclosures—one close to the right side of the "Sítapúr road," about the 8th milestone, nearly opposite the Travellers' Bungalow; the other on the Artillery side of the road, running between their lines and the Lancers.
86. Lawrence's tomb—Residency.
87. Cross to those who fell in the defence—Residency.

Lucknow.

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Oudh—*contd.*

88. Memorial to the faithful sepoys of the Bailey Guard, outside the Bailey Guard. } Lucknow.
89. The "Sher Darwaza," where Neill fell. } Lucknow.
90. Tomb of Mr. Ravenscroft, murdered at Bhinga, Oudh, 1823.
91. Tomb of the Honourable Adrian Hope, C.B., Lieutenant-Colonel, 93rd Highlanders, Hardoi.
92. Graves of Lieutenants C. Douglas, A. Jennings Bramley, and H. Willoughby at Hardoi.
93. An enclosure at Kusaura containing the graves of two children of W. G. Probyn, C.B., Hardoi District.
94. Grave of Major Robertson at Baraman, Hardoi District.
95. A monument erected in memory of certain victims of the rebellion of 1857 at Kheri.

Punjab.

96. Mackeson's Obelisk—Peshawar.
97. Bilaspore monument four or five hundred yards to the East of Ruttem Ghar, to Captain Showers, 1-19th Bengal Native Infantry, killed storming the Malown Heights, 15th April 1815.
98. Also to Lieutenant Lawtis, R.E., rude tomb of stones; a monument was erected to him in the Cathedral Church of Calcutta.
99. Lieutenant Thackery, 26th Native Infantry, killed at the siege of Jeytuk; his tomb on the bank of a tank at Nahun. This monument is a lofty pyramid on a pedestal without any inscription; there are three other graves.
100. Masonry pyramid and inscription to the memory of Colonel Canara, who fell in 1848 while defending his guns against the rebel Sikh army at Harripur.
101. Cemetery at Gujrat in which officers and men killed in that battle are interred.
102. Grave of Lieutenant Boulnois, Bengal Engineers, in a bastion of Fort Michni, assassinated by Mohmunds in 1852.
103. Cross in memory of Sir Donald McLeod at Lahore.
104. In front of the Delhi Church is a massive marble cross, sacred to the memory of those who were massacred in May 1857.
105. The Delhi magazine rendered famous by the intrepid Willoughby.
106. John Nicholson's grave in the cemetery, Delhi, facing the Kashmir Gate.
107. Flag-Staff Tower, Delhi.
108. The Monument on the Ridge, Delhi.
109. Monument and fountain in memory of General John Nicholson, who fell at Delhi, 1857, at Margulla, between Rawalpindi and Attock.
110. Memorial monument of the siege of Delhi, 1857; Delhi.
111. Monuments to the officers of the several Regiments who fell at Ferozeshah in the Ferozpur cemetery.
112. Battle-field monument at Mudki, Ferozpur.
113. Battle-field monument at Ferozeshah.
114. Battle-field monument at Sobraon.
115. Tomb of Sir Henry Durand at Dera Ismail Khan.
116. Monument in the Public Garden, Gurdaspur, to the soldiers killed in the action at Trimin Ghât, 1857.
117. Memorial Irish Cross, Chilianwalla, detailing the names of officers killed in the battle.

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Punjab—*contd.*

118. Monument in a garden at Gurdaspur to the soldiers who died of wounds received at Trimin Ghât.
119. Tomb of Lord Elgin at Dhurmsalla.
120. Monument in memory of those killed at Hissar in 1857.
121. Memorial at Montgomery of Leopold Oliver Fitzhardinge Berkely, Extra Assistant Commissioner, killed in 1857.
122. Monument over the bodies of officers killed at Chatrian, Sirsa District, 1857.
123. Battle-field obelisk at Chilianwallah, and graves of men who fell in 1849.
124. Battle-field obelisk at Aliwal, Ludhiana.
125. Monument erected in memory of Mr. Vans Agnew and Lieutenant William Anderson, at Multan, in the Fort; also Tablet in the Idgah at Multan to the same.
125*a*. Tomb at Multan of Major Montezambert, 10th Regiment, who fell during the siege. Erected by Lord Dalhousie.

Maisur.

126. Equestrian statue of Lieutenant-General Sir Mark Cubbon, Commissioner of Maisur and Curg (by Marochetti), in front of the Maisur Government offices, Bangalore; bronze.
127. Cenotaph of the officers who fell at the siege of Bangalore, 1792.
128. Cenotaphs at Bangalore to officers and men killed in the campaigns of 1791-92 and 1799.
129. Monument at Seringapatam to Richard, Marquess Wellesley, K.P., Governor General of India, erected by Krishna Raja Wadayer, Bahadur, 1804.
130. Monument to Josiah Webbe, erected by Purma Diwan at Seringapatam.
131. Monument at Sabbal Rani Hill, Seringapatam, to the officers of H.M.'s 12th and 74th Regiments killed or died during the siege of Seringapatam, 1799.
132. Tomb of Captain Onslow Gore, an Engineer Officer who fell at the battle of Arikere in the Manjarabad Taluk, Hassan District, 1800.

Bombay.

133. Statue of Sir Charles Forbes.
134. Statue of Hon. Mountstuart Elphinstone.
135. Statue of Sir John Malcolm.
136. Statue of John, Lord Elphinstone.
137. Sitting statue of Mr. Stephen Babington.
138. Statue of Sir Bartle Frere.
139. Sitting statue of Mr. Charles Norris.
140. Sitting statue of Sir Jamsetjí Jejíbhoy.

(133–140) In the Town Hall, Bombay.

141. Statue of Lord Cornwallis
142. Sitting statue of the Marquis of Wellesley.

(141–142) Garden enclosure of the Elphinstone Circle, Bombay.

143. Sitting statue of Her Majesty Queen Victoria on the Esplanade, Bombay.
144. Statue of the Prince of Wales.
145. Statue of Prince Albert.
146. Statue of the Honourable Jugganath Sunkersett, in the Fort.
147. Statue of Sir Jamsetjí Jejíbhoy, Bart., Jamsetji Jejíbhoy Hospital, Byculla.
148. Memorial marble tablets of the officers and men who fell in the Afghanistan and Sind campaigns, on the walls of the apse and chancel of St. John's Church at Colaba.

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Bombay—*contd.*

149. Old Dutch tombs at Ahmedabad.
150. Monument in the wall of the town of Ahmadnuggur, naming those who fell at the storming of the city in 1803.
151. Monument at Koregaum, near Púna, to the 2nd Bombay Grenadiers.
152. Grave in Kanara of Lord St. Maur, son of the Duke of Somerset, killed in 1865 by a bear at Kirwatty, near Yellapur.
153. Grave in Kanara of Lieutenant Carpendale, who died at Yellapur while surveying the Arbyle Ghât Road.
154. Memorial cross at Puna to Lord Frederick FitzClarence.
155. Monument at Kawulkad, Kanara, in memory of Lieutenant John Edgar Leslie, Madras Native Infantry, who died in service on 20th March 1845.
156. Tomb at Murkward, Kanara, in memory of Lieutenant Mortlock.
157. Monuments at Aden over the officers and men who fell at the capture of Aden in 1839.
158. Tomb of John Thackeray, Collector and Political Agent, killed at Kittur in 1824, during the insurrection at Kittur in Dharwar.
159. Wooden cross with metal tablet bearing Latin inscription in the "Mula's Ward" of Surat—marks site of ancient Capuchin Chapel.
160. Oxenden Mausoleum, Surat.
161. Tombs at Surat of Gerald Angier (supposed) Bernard Wyche, F. Breton, H. Gary, and B. Harris; former Presidents and merchants of Surat.
162. Tomb of Van Reede, Dutch President of Surat, and other Dutch tombs of same epoch, near the preceding.
163. Tom Coryat's tomb—old European burial-ground, Swali, near Surat.
164. Vaux's tomb on right bank of Tapti, not far from its mouth—near Surat.
165. Tomb of Brigadier David Wedderburn, killed at siege of Broach, 1772, near North-Western bastion of Fort Broach.
166. Tomb of Captain William Sempil, killed at Broach, 1803, near village of Pejalpur, Broach.
167. Tomb of M. François Montreaux, a Portuguese officer, who seems to have taken part in siege of Broach, 1803, near the preceding.
168. Dutch tombs—about one mile west of Pejalpur, Broach.

Sind.

169. Tomb of Edward Cooke, with peculiar inscription, 1743—Tatta in Sind.
170. Old European burial-ground on Bandar Road, Karachi.
171. Napier Obelisk (1853) in memory of Sir Charles Napier—Napier Mole Road—Karachi.
172. Monument bearing names of officers and men who fell on the battle-field of Maini, Haiderabad, Sind.
173. Monument—in Government House grounds, Karachi, erected by Sir C. Napier to memory of officers and men, 22nd Regiment, who fell in the Sind campaign.

Rajputana.

174. Bust with inscription at Ajmir of the late Colonel Sutherland.
175. Monument of red sandstone erected to the memory of Lieutenant-Colonel John Ludlow, C.B.—1822, at Barod—Kotah State.
176. Tomb of the late Colonel Dixon in the Beawar cemetery (Ajmir-Merwara).
177. Tomb in the old cemetery, Jaipur, to the memory of Mr. Martin Blake, B.C.S., Assistant to the Governor General, Rajputana, murdered at Jaipur on the 4th June 1835.

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Rajputana—*contd.*

178. A large monument at Lalsot, 24 miles to the north of Dosa, Jaipur State, erected to the memory of an officer (name unknown) who died there.
179. The Hastings Bridge erected in 1818 by Colonel Tod, 6 miles east of Kotah, in commemoration of the victory over a body of Pindaris.
180. Monument near Mangrol (Kotah State) to Lieutenants Clerk and Read, of the 4th Regiment, Bengal Light Cavalry, killed in a fray with the forces of the Maharao Kishori Singh, 1821.
181. Monument in the Kotah graveyard in memory of Brevet Major C. A. Barton and two sons killed in defending the Residency against mutineers, 1857.

Central Provinces.

182. Monument and tombs in the Sitabuldi Hill Fort to the memory of officers killed at the battle of Sitabuldi in 1817.
183. Grave at Bera Ghât, 9 miles from Jubbulpur, of a gentleman who while in a boat on the Narbudda jumped into the river to save himself from bees and was drowned.
184. Monument at Saugor in memory of General Wallace; General Sir T. Anbury, K.C.B., C. A. Moloney, B.C.S., Agent, Governor General, Saugor and Narbudda Territories; E. W. Cockerell, B.C.S., Assistant to Agent, Governor General, Saugor and Narbudda Territories.
185. Cross at Karinjia, Mandla District, erected in 1867 in memory of missionaries who died there.
186. Graves of officers and men who fell at the siege of Chanda, 1818, at Chanda.
186*a*. Masonry grave at Sahbhatta in the Patna State, bordering on the Sonpur State, Sambalpur District,—said to be to an officer in command of troops proceeding during the last century from Cuttack to quiet a disturbance in the Bora Sambar Zamindari.
186*b*. Masonry monument at Semrapali, Sarangarth State, Sambalpur District, to A. C. Elliot, who died in 1778 on a Political Mission to the Raja of Nagpur.
186*c*. Tomb at Muvmâri, 50 miles east of Nagpûr, of Mary, wife of Major Claye Watson.

British Burma.

187. Graves at the Shive-Dagsu Pagoda, Rangoon, of officers and men killed at the storming of the Pagoda in 1852.
188. Graves at the Botatoung Pagoda, Rangoon, of officers and men who fell or died in the second Burmese War, 1852-53.
189. Tombs on the platform of the Shway Dagone Pagoda, Rangoon, of officers killed in the operations, 1852-53.

Hyderabad Deccan.

190. Assaye battle-field monument (43 miles north-east of Aurangabad), 1803.

Assam.

191. Memorial at Cherra Punji to the memory of David Scott, B.C.S., Agent to the Governor General, who died 20th August 1831.
192. Monument of plastered stone with a tablet at Nongkhlao in the Khasi hills, 35 miles north-west of Shillong, to Lieutenants Bedingfield and Burlton, massacred by Khasias, 1829.
193. Stone cairn at Kohima to the memory of Mr. G. H. Damant, B.C.S., treacherously killed by Nagas, 1879.

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Assam.—*contd.*

194. Memorial stone at Khonoma to the memory of Mr. G. H. Damant, B.C.S.
195. Memorial stone at Khonoma to the memory of Major Cock, killed at the attack on Khonoma, 1879.
196. Tomb at Goalpara to Lieutenant Cresswell, died of a wound received in action against freebooters in Kamroop, 1794.

Madras.

197. Equestrian statue of General Neill, 1st Madras Fusiliers, Mount Road; bronze.
198. Monument in the Island at Seringapatam to the memory of Lieutenant-Colonel William Baillie, who was taken prisoner at Perumbakum, 10th September 1780, and died at Seringapatam in November 1782, erected in 1816 by his nephew, Lieutenant-Colonel John Baillie, Resident at Lucknow.
199. Statue of the Rev. Mr. Schwartz, by Flaxman, in the church at the little Fort, Tanjore.
200. Tower on the coast at Saluvanaikpatnam (Tanjore District), erected by the late Rajah of Tanjore to commemorate the battle of Waterloo.
201. Monument on the Red Hills west of Pondicherry to Major Stevens, Chief Engineer, killed in the trenches during the siege of Pondicherry, 1778.
202. Obelisk at Kotta Kuppam, north of Pondicherry, over graves of soldiers killed at the siege of Pondicherry, 1760.
203. Cenotaph at Tirukoilur to the memory of Arthur French, M.C.S., who died at Cuddalore in 1823.
204. Monuments to officers who fell or died of wounds received at Panjalum Kurichi, 1799-81, at Vellaram, Tinnevelly District.
205. Equestrian statue of Sir Thomas Munro, once Governor of Madras, middle of Island at Madras; bronze.
206. On the parade-ground facing the Council House at Madras, stone canopy covering a large pedestrian marble statue of the Marquis of Cornwallis on a marble pedestal, decorated with groups of figures in alto-relievo, representing the surrender of the sons and suite of Tippu Sultan.
207. Monument at Patti Konda built in memory of Sir Thomas Munro, erected on the spot where he died of cholera.
208. White marble statue of Sir Thomas Munro—Fort Church, Madras.
209. Cenotaph to the Marquis of Cornwallis, enclosed by an iron railing cast from the cannon taken at the siege of Seringapatam, 1799, by the troops under his command—Mount Road, Madras.
210. Cenotaph to Colonel Dalrymple—Parade-ground, St. Thomas' Mount, Madras.
211. Obelisk in memory of General Sydenham—St. Thomas' Mount, Madras.
212. Granite column to Colonel Noble, C.E., erected by the men of the Horse Artillery, St. Thomas' Mount, Madras.
213. A half-length marble bust (by Chantry) of Colonel Noble, C.B., placed by the officers, Royal Horse Artillery, in the Church, St. Thomas' Mount, Madras.
214. Madras Memorial Hall—erected by public subscription in memory of the Madras Presidency not joining in the Sepoy Mutiny of 1857.
215. "Lal Bagh," Seringapatam, a mausoleum built by Tippu Sultan for his father, and in which he also was buried. The folding-doors, inlaid with ivory, were the gift of Lord Dalhousie, and the mausoleum is supported at Government expense.

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Madras.—*contd.*

216. Monuments to Colonel Brown and Captain Hislop, killed in the battle of Pullalore, Conjeveram, 1781.
217. Monument on the Race-course, Guindy, to the memory of Major Donald Mackay, who died in 1783.
218. Cyclone Monument in the Fort at Masulipatam to the memory of those who perished in 1864.

Central India.

219. Tomb on the Battle-field at Maharajpur, Gwalior State—to Lieutenant Bray, Her Majesty's 39th Regiment.
220. Tombs by old Gwalior Cantonment of officers formerly attached to the Residency.
221. Tombs at Mehipur, Western Malwa—Captain Norton, Lieutenants Shanahan and Gom, Rifle Corps, Lieutenant Gibbings, 2nd Battalion, 18th Regiment, erected by the officers of the 3rd Division of the Army of the Deccan, 21st December 1817.
222. A grave on the Battle-field of Mundisore, Western Malwa—name unknown.
223. At Rajgarh, Chhatarpur, Bundelkhund—grave of Colonel Leslie, 1778.
224. At Ajaigarh, Fort Bundelkhund—Tomb of Lieutenant Babington, 2nd Regiment, Native Infantry, 5th August 1813.
225. At Teghara, Siniariya, Punna, Bundelkhund—Tomb of Mr. Murray, Thuggi Department, murdered by thugs.
226. Tombs of General Churchill. C.B., Lieutenant-Colonel Edward Sanders, Bengal Engineers, who fell in battle at Maharajpur, 20 miles north of Gwalior.
227. Tombs four miles to the west of Morar near the Sagar Tal. Lieutenant Robert Vetch, Assistant to the Resident with Scindiah, died 1813 (the tomb out of the perpendicular and dangerous); R. Macaulay, Esq., Surgeon, died 1813. Josiah Stewart, died 1825; Susan Elizabeth Low, died 1831.

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Appendix C.

List of some ancient and modern Forts and Citadels in India.

(Revised.)

Punjab.

1. ATTOCK—Muhammadan. Akbar, 1583.
2. BALLABGARH—Delhi—Muhammadan.
3. CHARSUDDAH—Peshawar—old Pathan Fort called Balla Hissar, built on the site of Pushkalavati, the ancient capital of Gandhara.
4. DELHI (OLD FORT)—Lalkot, 1052—Hindu.
5. Kali Rai Pithora, 1180, A.D.—Hindu.
6. Siri or Kila-Alai, 1304—Muhammadan.
7. Tughlakabad, 1321—Muhammadan.
8. Adilabad—Muhammadan, 1325.
9. DELHI (MODERN)—Muhammadan.
10. DEPALPUR—Montgomery—early Muhammadan ; in ruins.
11. EDWARDESABAD—Bannu—modern, 1848.
12. ISLAMGARH—Bahawalpur State—Hindu.
13. JAHAZGARH—Rohtak—built by George Thomas.
14. JAITAK—Sirmur State—Hindu.
15. JAMRUD—Peshawar—Muhammadan. Occupied by the British.
16. KOT KANGRA—early Hindu.
17. KUMLAGARH—Mandi State—Hindu. 1,500 feet above the Beas River.
18. MALAUN—Hindu State—Gurkha. 2,000 feet above the Rivers Gamrara and Gambhar.
19. MALLOT—Salt Range—Old Hindu. Contains a temple in the Kashmir style of architecture. Circuit of fort 8,000 feet.
20. MASTGARH—Bashahr State—Gurkha.
21. MICHNI—Peshawar—British.
22. MOHUR—Bashahr State—Gurkha. Contains a famous Hindu Temple.
23. MULTAN—Muhammadan.
24. NAWAGARH—Bashahr State—Gurkha.
25. PATHANKOT—Gurdaspur—a very ancient Fort. Hindi coins of the 1st Century found in it.
26. PESHAWAR—Fort of Bala Hissar of sun-dried brick—Muhammadan.
27. PHILLAUR—a Fort built by Ranjit Singh.
28. RAMGURH—Hindu—Gurkha.
29. RANIGAT—Yusufzai, Peshawar—early Buddhist, with Græco-Bactrian remains. Strong hill fort.
30. ROHITÂS—Jhelum—massive fort built by Shir Shah ; covers 260 acres—Muhammadan.
31. SHABKADAR—Peshawar—Sikh. Now held by the British.
32. SHER SHAH—Multan—River fort on the Chenab—Muhammadan.
33. SHORKOT—North-west of Multan—A very ancient Fort. Greek coins found ; also a quantity of moulded bricks.
34. TANK—Dera Ismail Khan—Fort of mud. Sir H. Durand lost his life here.

North-Western Provinces and Oudh.

35. AGRA—Muhammadan. Built by Akbar.
36. ALIGARH—originally Hindu—enlarged by the Mahrattas.

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North-Western Provinces and Oudh—*contd.*

37. ALLAHABAD—Muhammadan—Akbar, A.D. 1575.
38. BARANA—65 miles west-south-west of Agra—old Hindu Fort. Added to by Muhammadans and Jats.
39. BARIGARH—in the Banda District—Fort of Chandel Rajas.
40. BATESWAR—43 miles south-east of Agra—Hindu Fort.
41. BHIND—near Etawah—Hindu Fort.
42. BIJAIGARH—Mirzapur—Hindu; ruined.
43. CHARKHERI—near Mahoba, Banda—Muhammadan.
44. CHUNAR—Mirzapur—Hindu; used.
45. GARHA—in Sultanpur District, Oudh—formerly Hindu.
46. HATHRAS—Aligarh—Hindu; ruined.
47. JAGNER—Agra—36 miles south-west of Agra, on a hill 400 feet high, covered with remains of temples, &c. Has a gateway dated A.D. 1571 but the fort is Ancient Hindu.
48. JALAON—small Hindu Fort. Remains of fine buildings inside.
49. JAYTPUR—Banda District. Remains of Mahratta Fort, enclosing numerous dressed granite carvings.
50. KALINGAR—Banda—Hindu, 7th Century A.D. Fortifications dismantled A.D. 1866. The site is covered with interesting remains.
51. KASIA—35 miles east of Gorakpur—called Matha-kuar-ka-kot—Buddhist.
51*a*. MAHOBA, FORT.
52. MARPHU—in the Banda District—Fort of Chandel Rajas.
53. MAUDHA—in the Hamirpur District—Fort of Chandel Rajas.
54. NALAPANI—Dehra Dun—Gurkha, A.D. 1814.
55. NIMSAR—Lucknow—Muhammadan, A.D. 1362. Built on a Hindu foundation.
56. RAGAULI—Banda—Hill Fort, and 1,300 feet above sea—Hindu.
57. RAI BARELI—Muhammadan, 15th Century A.D. Has some handsome tombs and mosques.
58. RAJGHAT—Benares—erected by the British, A.D. 1837.
59. RAMNAGAR—Rohilkhand—old Hindu Fort, with 54 bastions.
60. SHAHJAHANPUR—Muhammadan.
61. SIRAKAT—Kumaun—Hindu. Strong, but without water-supply.
62. UJAIN—near Kashipur in the Moradabad District—Buddhist.

Bengal and Assam.

63. BARABATI—Cuttack—Hindu, 14th Century A.D.; almost ruined.
64. BENUGARH—Purneah District—Hindu, B.C. 57; ruined.
65. BESARH—Patna—Buddhist. Large deserted Fort.
66. BIHAR—Gya—Buddhist. Massive walls.
67. CALCUTTA—(Fort William)—British.
68. DURDURIA—Dacca District—Hindu; 2 miles in circuit; contains remains of buildings.
69. GHOLGHAT—Remains of a Portuguese Fort, which grew into Hooghly.
70. JANOGARH—in Orissa—Buddhist. Asoka Inscriptions.
71. MONGHYR—Muhammadan.
72. RAJAGRIAH—Patna—Ancient Buddhist; in ruins.
73. RAMGARH—South of Hazaribagh—Buddhist, contains an Asoka Inscription.
74. ROHTASGARH—Shahabad—Ancient Hindu; 1,490 feet high, 28 miles in circuit; contains many interesting buildings.
75. GARHGAON—Sibsagar, Assam—Hindu.

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Rajputana.

76. AMBER—Jaipur—Hindu.
76*a*. BAYANA—in Khirauli.
77. BHAINSROR—Udaipur, on a rock—Hindu.
78. BHARTPUR—Hindu, A.D. 1733.
79. BHATNAIR—Bikaner—old Hindu.
80. BHAT-KA-DUNGR—a circular aboriginal fort—Jaipur State, 2 miles south-west of Nain.
81. BIKANER—Hindu, 3½ miles circuit. Good condition and massive.
82. CHITTORE—early Rajput.
83. DEOSA—Jaipur State—32 miles east of Jaipur city on the top of a hill—Hindu.
84. DIG—Deeg—Bharatpur—Hindu.
84*a*. JAHANGURH, Khiraui.
85. JAIPUR—Tiger Fort—Hindu.
86. JAISALMER—Hindu; 250 feet high; strong.
87. JODHPUR—Hindu, A.D. 1549.
88. RAJGARH—Ulwar State.
89. RANTAMBORE—Jaipur State.
90. TARAGARH—Ajmir—originally Hindu.

Central India.

91. AJAIGARH—Bundelkhand Agency—Fort of Chandel Rajas.
92. BHILSA—Bhopal—Hindu.
93. CHANDERI—Gwalior—ruins; Hindu.
94. GWALIOR—Gwalior—Hindu.
95. IRICH—Central India on the Betwa, north-east of Jhansi, formerly Hindu—captured by Akbar.
96. JAHAR—Gwalior State.
97. JHANSI—Gwalior—Hindu; naturally strong position.
98. LAHAR—Central India between Gwalior and Jalaun—Mahratta.
99. MANIGARH—Bundelkhand Agency—Fort of Chandel Rajas.
100. RAHATGHAR—East of Bhopal—formerly Hindu, containing ruins of an extensive Palace.
101. RAISIN—Bhopal—Hindu.
102. UDAIPUR—near Bhilsa—Hindu, Muhammadan.
103. SINDWA—Mahratta, one mile in circuit.
103*a*. SUMPTHER—near Duttiah.

Central Provinces.

104. AJMIRGARH—Mandla—Hill Fort.
105. ASIRGARH—Nimar—Hindu; strong (see Plan, Plate XIX, Cunningham's Vol. IX.)
106. BALLAPUR—Chanda—Hindu.
107. BALOD—Raipur—Hindu.
108. CHAMAGARH—Narsingpur District—Hindu; ruined.
109. DEORI—Saugor—covering 3 acres—Hindu—1713; 1,700 feet high; occupied by Police &c.
110. DHAMONI—Saugor—Hindu, 1600; 52 acres.

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Central Provinces—*contd.*

111. DONGARGARH—Raipur—Hindu; 4 miles circuit; no remains of buildings.
112. GARHA—Near Jubbulpore—Fort of Chandel Rajas.
113. GARHAKOTA—Sagar—Hindu, 1629.
114. HATTA—North of Damoh—formerly Hindu.
115. KOSGAIN—Bilaspur—Hindu.
116. LAPHAGARH—Bilaspur District—Hindu; part of the Fort remains in good preservation.
117. MANDLA—Hindu—see Grant's Central Provinces Gazetteer.
118. PAUNI—South-East of Nagpur—Hindu.
119. RAHABGARH—Sagar—Hindu; large Fort with many buildings.
120. RAIPUR—Hindu, A.D. 1460; a mile in circuit.
121. SAGAR—Mahratta Fort—covering 6 acres.
122. SINGAURGARH—Jubbulpore, on a high hill—Hindu, A.D. 1540; remains of the Fort are extensive.
123. TEPAGARH—Chanda—Hindu; 2,000 feet above the sea.
124. UMRER—Nagpur—Hindu; partly ruined.

Bombay Presidency.

125. AHMADNAGAR—Deccan—Muhammadan, A.D. 1559; 1½ miles in circuit.
126. BIJAPUR—Kaladgi—Muhammadan.
127. BUKKUR—Sind—Muhammadan.
128. CHAMPANER—Panch Mahals—Large and strong; Hindu.
129. DAMAN—Portuguese Settlement—In Guzerat, two Forts: "Damao Grande," "Damao Piquent."
130. DHARWAR—Hindu, A.D. 1403; falling into ruins.
131. DHULIA—Khandesh—Hindu.
132. DIU—Portuguese, A.D. 1545; in good preservation.
133. DOHAD—Panch Mahals—Muhammadan, 15th Century; strongly built.
134. HARISCHANDRAGARH—Ahmednagar; 3,869 feet above the sea.
135. IMAMGARH—Khairpur State, Sind. Blown up by Sir C. Napier
136. JUNNAR—Poona—Muhammadan, A.D. 1436.
137. PURUNDHAR—Poona, on a hill, 4,472 feet above sea—Hindu; afterwards occupied by Mahrattas.
138. RAIGARH—Thana—Hindu; eventually taken by Mahrattas.
139. RAIRI—Ratnagiri—Mahratta, A.D. 1662.
140. PAROLA—Khandesh—Hindu.
141. PARTABGAH—Satara—Mahratta.
142. PAWAGARH—Panch Mahals, on a hill, 2,800 feet above the sea—Jain; afterwards occupied by Muhammadans, who erected buildings.
143. PAWANGARH—Kolhapur—Hill Fort—Hindu.
144. SATARA—On a hill—Mahratta.
145. SEHWAN—Karachi—Sind, old fort, said to be of Alexander the Great.
146. SHIVNER—Poona—Mahratta.
147. SHOLAPUR—Muhammadan, A.D. 1345.
148. SONGARH—Baroda—Hindu.
149. SURAT—Built A.D. 1373, rebuilt A.D. 1546.
150. SINHGARH—Poona—Hindu.

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Berars.

151. BALAPUR—Muhammadan, A.D. 1757; large and strong.
152. GAWILGARH—Ellichpur—Muhammadan, A.D. 1420. Fort dismantled A.D. 1853.
153. NARNALA—Ellichpur, on a hill, 3,161 feet above sea; extensive fortifications—Jain; afterwards added to by Muhammadans; interesting ruined buildings in the Central Fort.

Haiderabad.

154. DAULATABAD—On a rock—Hindu (Deogiri); large Fortress.
155. GOLCONDA—Fort used as the Nizam's Treasury.
156. NALDRUG—1½ miles in circuit, on a rock 200 feet high—Early Hindu.

Maisur.

157. BADIHAL—Chitaldrug—Hindu, 16th Century A.D.
158. BANGALORE—Hindu, A.D. 1537.
159. CHIKBALLAPUR—Kolar—Hindu, A.D. 1479.
160. CHITALDRUG—Nagar—Hindu, A.D. 1508.
161. DODLALBAPUR—Bangalore—Hindu, 14th Century A.D. In the Fort are the remains of several fine buildings and tanks.
162. MAISUR—Hindu.
163. NANDIDRUG—Kolar, on a hill, 4,810 feet above the sea—Hindu; added to by Muhammadans.
164. SAVANDRUG—Bangalore—Hindu.
165. SERINGAPATAM—Hindu, A.D. 1454; existing fortification constructed by Tippu Sultan.
166. SIRA—Tumkur—Muhammadan.

Madras.

167. ARCOT—Hindu—Now almost ruined.
168. ARIA KUSSUM—Near Pondicherry—Hindu.
169. ARNI—North Arcot—Hindu; in ruins.
170. ATUR—Salem.
171. AMBERDRUG—North Arcot, Madras.
172. BELLARY—Hindu, 15th Century A.D.; strong.
173. BOBBILY—Vizagapatam—Hindu.
174. CANNANORE—Malabar—Hindu.
175. CHAITPET—South Arcot District—Hindu.
176. CHANDRAGIRI—North Arcot—Hindu, A.D. 1510.
177. CHINGLEPUT—Hindu, 16th Century A.D.
178. CHETVAI—Malabar—Dutch, A.D. 1717.
179. COCHIN—Malabar—First European Fort in India—Portuguese, A.D. 1503; now ruined and occupied by a light-house.
180. COVELONG—Chingleput—Muhammadan, A.D. 1745; blown up in A.D. 1752 by Clive.
181. CUDDALORE—South Arcot—Muhammadan; in ruins.
182. FORT ST. DAVID—South Arcot, 17th Century A.D. Parts in good preservation; is a landmark for mariners.
183. DEVIKOTTA—Tanjore on the coast at the mouth of the Coleroon River. An early settlement of the Company; ruined.

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Madras—*contd.*

184. DHARAPURAM—Coimbatore. Fort dismantled in A.D. 1792.
185. DINDIGAL—Madura, on a rock, 1,223 feet high—Hindu. Was occupied by the British until A.D. 1860; great natural strength.
186. GANDIKOT—Cuddapah District, 1,670 feet high—Hindu, A.D. 1589.
187. GANJAM—Company's Fort, A.D. 1768.
188. GOOTY—Bellary—Mahratta, 16th Century A.D.
189. GURRAM KONDA—Cuddapah—Hindu.
190. GINGI—South Arcot—Hindu, A.D. 1442. Several fine buildings in the Fort.
191. KANYAGIRI—Nellore—Hindu, 13th Century A.D.; on a hill 1,500 feet above the sea. There is an ancient temple here.
192. KARANGULI—Chingleput.
193 FORT ST. GEORGE—British, A.D. 1609.
194. PALGHAT—Malabar—Hindu.
195. PENNAKONDA—Bellary—Hindu; afterwards occupied by Muhammadans who left many buildings.
196. PERAMAKAL—South Arcot—Hindu; on a hill 370 feet high.
197. RAIDRUG—Bellary—Hindu.
198. TANJORE—Hindu—Occupied by Mahrattas.
199. SANKARIDRUG—Salem—Hindu; very strong.
200. SATYAMANGALAM—Coimbatore—Hindu.
201. TELLICHERI—Malabar—Hindu; used as a jail.
202. TIAJAR—South Arcot—Old Hindu.
203. TRANQUEBAR—Tanjore—Built by the Danes, A.D. 1624.
204. TRIVANDRUM—Travancore—Hindu; full of quaint wooden buildings.
205. VELLORE—North Arcot—Hindu; 1,500 feet; strong. Has a beautiful temple inside.
206. VINUKUNDA—Kistna—Old Hindu.

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Appendix D.

Catalogue of works of Reference bearing on Indian and Oriental Architecture, Art, and Archæology.

(Revised.)

(I)

Catalogue of Books, &c., bearing on Indian Art.

ALEXANDER (JAMES EDWARD).—Travels from India to England · comprehending a visit to the Burma Empire, and a journey through Persia, Asia Minor, European Turkey, etc., in the years 1825-26. Illustrated with maps and plates.—*4to : London, 1827.*

ANNESLEY (GEORGE VISCOUNT VALENTIA).—Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt, in the years 1802-06. By George Viscount Valentia. Plates and maps.—*3 vols., 4to : London, 1809.*

ATKINSON (E. T.).—Statistical, Descriptive, and Historical Accounts of the North-Western Provinces.—*Vols. I to IV, and vol. X, North-Western Provinces Government Press, Allahabad, 1874.*

ATKINSON (JAMES).—Sketches in Afghanistan, by James Atkinson, Esq. [lithographed plates by Louis and Charles Haghe].—*Folio : London, n. d., 1842.*

ATHANASIUS NITIKINS.—Travels in the Deccan, 1470. Translated by R. M. Mayors, Esq., Hakluyt Society.

BELNOS (MRS. S. C.).—The Sundhya; or the Daily Prayers of the Brahmins. Illustrated in a Series of Original Drawings from nature, demonstrating their attitudes and different signs and figures performed by them during the Ceremonies of their morning Devotions, and likewise their Poojas, etc. In 24 (coloured) plates, by Mrs. S. C. Belnos.—*Imp. folio : London, 1851.*

BELNOS (MRS. S. C.).—Twenty-four plates illustrative of Hindu and European Manners in Bengal. Drawn on stone by A. Colin, from sketches by Mrs. Belnos (text in English and French).—*Folio : London, n. d.*

BIDDULPH (J.), MAJOR.—Tribes of the Hindu-Koosh.—*1 vol.—Office of Superintendent of Government Printing, Calcutta, 1880.*

BIRD (JAMES).—Historical Researches on the Origin and Principles of the Buddha and Jaina Religions, illustrated with descriptive account of the Sculptures in the Caves of Western India, with Translations of the Inscriptions from those of Kanari, Karli, Ajanta, Ellora, Nasik, &c., which indicate their connexion with the Coins and Topes of the Punjab and Afghanistan. 53 plates.—*Folio : Bombay, 1847.*

BIRDWOOD (GEORGE C. M., C.S.I., M.D., now SIR G.).—The Industrial Arts of India. With map and woodcuts. Published for the Committee of Council on Education.—*2 vols., large cr. 8vo : Chapman & Hall, London, 1880.*

BLAGDON (FRANCIS WILLIAM).—A brief History of Ancient and Modern India, from the Earliest Periods of Antiquity to the termination of the late Mahratta War.—*Obl. folio : London, 1805.*

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BREEKS (JAMES WILKINSON).—An Account of the Primitive Tribes and Monuments of the Nilgiris. By the late J. W. Breeks; edited by his widow.—*4to: London, 1873.*

BROUGHTON (THOMAS DUER).—The Costume, Character, Manners, Domestic Habits, and Religious Ceremonies of the Mahrattas. With 10 coloured engravings, from drawings by a native Artist.—*4to: London, 1813.*

BUCHANAN (DR. FRANCIS).—A Journey from Madras through the countries of Mysore, Canara and Malabar, performed under the orders of the Most Noble the Marquis of Wellesley, Governor General of India, for the express purpose of investigating the state of Agriculture, Arts, and Commerce; the Religion, Manners, and Customs; the History, Natural and Civil, and Antiquities, in the Dominions of the Raja of Mysore, and the countries acquired by the Honourable East Indian Company, in the late and former wars, from Tippoo Sultan. By Francis Buchanan, M.D. Illustrated by a map and numerous other engravings.—*3 vols., 4to:—London, 1807.*

BURGESS (JAMES).—Archæological Survey of Western India, 1874. Belgaum and Kaladgi Districts.—*W. Allen and Co., London, 1874.* Buddhist Caves at Junnar.—*Government Press, Bombay, 1875.* Provincial Lists of Architectural and other Archæological Remains, Bombay, Sind, Berar, Central Provinces, and Haiderabad.—*Government Press, Bombay, 1875.* Remains at Gumli, Gop, and in Kachh.—*Government Press, Bombay, 1875.* Antiquities at Dabhoi, Ahmedabad, Thaa, Junagadh, Girnar and Dhank.—*Government Press, Bombay, 1876.* Kathiawad and Kachh.—*W. Allen and Co., London, 1876.* Translations of Inscriptions in the Belgaum and Kaladgi Districts. (J. F. Fleet, B.C.S.)—*Government Press, Bombay, 1877.* List of remains in Ahmednagar, Nasik, Puna, and Kaladgi.—*Government Press, Bombay, 1877.* Khandesh.—*Government Press, Bombay, 1878.* Bidar and Aurungabad.—*W. Allen and Co., London, 1879.* Kachh.—*Government Press, Bombay, 1879.* Kurrachee, Hyderabad, and Shikarpur in Sind.—*Government Press, Bombay, 1879.* Bauddha Rock Temples of Ajanta.—*Government Press, Bombay, 1881.* Cave Temple Inscriptions.—*Government Press, Bombay.*

BURGESS (JAMES).—Archæological Survey of Southern India, 1882. Amravati Stupa.—*Government Press, Madras.*

BURGESS AND FERGUSSON.—The Cave Temples of India.—*London, 1880.*

BURMESE WAR, THE.—(Eighteen coloured views taken at and near Rangoon, by Lieutenant Joseph Moore, 89th Regiment; and six coloured engravings illustrative of the combined operations of the Forces in the Burman Empire, 1824 and 1825. Painted by T. Stothard, R.A., from original sketches by Captain Marryat, R.N.).—*Obl. folio: London, 1826.*

BURNES (LIEUTENANT ALEXANDER).—Travels in Bokhara; being the account of a journey from India to Cabool, Tartary, and Persia; also the narrative of a voyage on the Indus from the sea to Lahore, with presents from the King of Great Britain, performed under the orders of the Supreme Government of India, in the years 1831, 1832, and 1833.—*3 vols., roy. 8vo: London, 1834.*

CALDECOTT (JOHN).—Description of an Observatory established at Trevandrum by His Highness the Raja of Travancore.—*4to: Madras, 1837; London, 1839.*

CLARK (MRS. H.).—Summer Scenes in Kashmeer. Drawn on stone by J. Needham, from sketches by Mrs. H. Clark (12 lithographs).—*Imp. folio: London, 1858.*

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COLE (HENRY HARDY).—Illustrations of Ancient Buildings in Kashmir, prepared under the authority of the Secretary of State for India in Council, from photographs, plans, and drawings taken by order of the Government of India. By Henry Hardy Cole, Lieutenant, R.E., etc.—*Folio: W. Allen & Co., London, 1870.*

COLE (HENRY HARDY)—The Architecture of Ancient Delhi, especially the Buildings around the Kutub Minar, by Henry Hardy Cole, Lieutenant, R.E., etc.—*Folio: The Arundel Society, London, 1872.*

COLE (HENRY HARDY).—Illustrations of Buildings near Muttra and Agra, showing the mixed Hindu-Mahomedan style of Upper India, prepared at the India Museum under the authority of the Secretary of State in Council, from photographs, plans, and drawings taken by order of the Government of India by Henry Hardy Cole, Lieutenant, R.E.—*Folio: W. Allen & Co., London, 1873.*

COLE (HENRY HARDY).—Catalogue of the Objects of Indian Art exhibited in the South Kensington Museum, compiled for the Science and Art Department by H. H. Cole, Lieutenant, R.E. Illustrated by woodcuts and a map of India showing the localities of various art industries.—*8vo: Chapman and Hall, London, 1874.*

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COLE (HENRY HARDY)—Fifty-one Photographic Illustrations taken by order of the Government of India, of some selected objects shown at the third exhibition of Native Industrial Art, opened at Simla by His Excellency the Viceroy, 24th September, 1881.—*Woodbury Permanent Photographic Printing Company, 157, Great Portland Street, London.*

CORDINER (JAMES).—A Description of Ceylon, containing an Account of the Country, Inhabitants, and Natural Productions; with narratives of a tour round the island in 1800, the Campaign in Candy in 1803, and a journey to Ramistoram in 1804. Illustrated by 25 engravings from original drawings.—*2 vols., 4to: London, 1807.*

COSTUMES.—A collection of fifty-nine original coloured drawings of Indian costumes—*4to.*

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CUNNINGHAM (ALEXANDER).—An Essay on the Arian Order of Architecture as exhibited in the Temples of Kashmir, by Alexander Cunningham. [Plates.] *8vo: Calcutta, 1848.*

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I.—Volume IX, 1840—
(*a*)—Notice of some counterfeit Bactrian coins—page 393.
(*b*)—Second Notice of some forged coins of the Bactrian and Indo-Scythians—page 1217.
(*c*)—Notes on Captain Hay's Bactrian coins—page 531.
(*d*)—Description of some new Bactrian coins—1 plate—page 867.

II.—Volume X, 1841, Description of some Ancient Gems and Seals from Bactria, the Punjab, and India.

III.—Volume XI, 1842. Second Notice of some new Bactrian coins—page 130.

IV.—Volume XIV, 1845. Notice of some unpublished coins of the Indo-Scythians—1 plate—page 430.

V.—Volume XVII, 1848. Correspondence of the Commissioners deputed to the Tibetan Frontiers.

VI.—Volume XXIII, 1854. Coins of Indian Buddhist Satraps with Greek Inscriptions—page 679.

VII.—Volume XXXII, 1863. Remarks on the Bactro-Pali Inscription from Tarrili—page 139.

VIII.—Volume XXXII, 1863. Notes on the Bactro-Pali Inscription from Tarrili—page 422.

IX.—Volume XXXIII, 1864. Notes on the Bactro-Pali Inscription from Tarrili—page 35.

X.—Volume XXXIII, 1864. Remarks on the date of the Pehewa Inscription of Raja Bhoja—page 223.

XI.—Volume XXXIV, 1865. Coins of the nine Nagas and of two other dynasties of Marwar and Gwalior—page 1.

XII.—Volume for 1881. Relics from Ancient Persia in gold, silver, and copper.

XIII.—Volume for 1883. Second Notice of Relics from Ancient Persia in gold, silver, and copper.

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Volume VI, 1843. The Ancient Coinage of Kashmir.
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Volume for 1867. Coin of the Indian Prince Sophytes, a contemporary of Alexander the Great.

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DANIELL (T. and W.).—Antiquities and Views in India, from the drawings of Thomas Daniell. 143 engravings (one wanting).—*Large folio: London, 1879.*

DANIELL (THOMAS and WILLIAM).—A Picturesque Voyage to India, by the way of China, by Thomas Daniell, R.A., and William Daniell, A.R.A.—*Obl. 4to: London, 1810.*

DANIELL (WILLIAM).—Eastern Legendary Tales and Oriental Romances: being a representation of oriental manners and habits, exhibiting a true picture of Eastern society. Embellished with engravings on steel, from drawings by the late W. Daniell, R.A.—*2 vols., 8vo: n. d.*

DIXON (C. J.).—Sketch of Mairwara; giving a brief account of the origin and habits of the Mairs, their subjugation by a British Force; their civilisation, and conversion into an industrious peasantry; with descriptions of various works of irrigation in Mairwara and Ajmir, constructed to facilitate the operations of agriculture, and guard the districts against drought and famine. Illustrated with maps, plans, and views, by Lieutenant-Colonel C. J. Dixon.—*4to: London, 1850.*

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D'OYLEY (SIR CHARLES, BART).—The Costume and Customs of Modern India; from a collection of drawings by Charles D'Oyley, Esq.; engraved by J. H. Clark and C. Dubourg; with a preface and copious descriptions, by Captain Thomas Williamson.—*Fol.: London, 1813.*

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D'OYLEY (SIR CHARLES, BART.).—Views of Calcutta and its Environs. By the late Sir Charles D'Oyley, Bart. (26 lithographs).—*Imp. folio: London, 1848.*

EDEN (HONOURABLE MISS E.).—Portraits of the Princes and People of India —*Folio: London, 1844.*

ELLIOT (COMMANDER ROBERT).—Views in India, China, and on the Shores of the Red Sea; drawn by Prout, Stanfield, Cattermole, Purser, Cox, Austen, &c., from original sketches by Commander Robert Elliot, R.N., with descriptions by Emma Roberts.—*2 vols. in 1, 4to: n. d.*

FANE (HENRY EDWARD).—Five years in India; comprising a Narrative of Travels in the Presidency of Bengal, a Visit to the Court of Runjeet Sing, a Residence in the Himalayah Mountains, an Account of the late Expedition to Cabul and Afghanistan, Voyage down the Indus, and Journey Overland to England, by Henry Edward Fane, Esq.—*2 vols., 8vo: London, 1842.*

FARIA (SOUZA).—History of the Discovery and conquest of India by the Portuguese; translated by Captain John Stevens, 1694.

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FERGUSSON (JAMES).—Illustrations of the Rock-cut Temples of India. Selected from the best examples of the different series of caves at Ellora, Ajunta, Cuttack, Salsette, Karli, and Mahavellipore. Drawn on stone by Mr. J. C. Dibdin, from sketches carefully made on the spot, with the assistance of the camera lucida, in the years 1838-39. By James Fergusson, Esq.—Text *8vo*, atlas *folio : London, 1845.*

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FERGUSSON (JAMES).—Tree and Serpent Worship, or Illustrations of Mythology and Art in India in the first and fourth centuries after Christ. From the sculptures of the Buddhist Topes at Sanchi and Amravati. Prepared under the authority of the Secretary of State for India in Council. With introductory essays and descriptions of the plates by James Fergusson, Esq.; 99 photographs and lithographs.—*4to : London, 1868.*

FERGUSSON (JAMES).—Tree and Serpent Worship, &c., second edition, revised, corrected, and in great part re-written.—*4to : London, 1873.*

FERGUSSON (JAMES).—Illustrations of Various Styles of Indian Architecture. A series of fifteen photographs of some of the most important buildings in India, erected between B.C. 250 and A.D. 1830. With a lecture on the Study of Indian Architecture, read at a meeting of the Society of Arts, on 19th December 1866, by James Fergusson, F.R.S., and a report of the discussion which ensued. (Printed for the use of the Schools of Art in the United Kingdom).—*8vo : London, 1869.*

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Appendix E.

Great Buddhist Tope at Sanchi, Bhopal State, Central India.

(*N.B.*—The Illustrations are from photographs, printed by Heliogravure.)

1. The Great Tope at Sanchi, so well known in the scientific world, through the writings of General Cunningham and Mr. J. Fergusson,[1] was first discovered by Captain Fell in 1819 and excavated in a most destructive manner in 1822 by amateur archæologists. (Mr. H. Maddock, afterwards Sir Herbert Maddock, was at the time Resident at Bhopal.)

2. Captain J. D. Cunningham, when Political Agent at Bhopal, noticed these antiquities in a paper communicated to the Bengal Asiatic Society in 1847. Major H. Durand (afterwards Sir H. Durand) made drawings of various portions of the Sanchi Gates in 1850-53. But the more detailed discoveries of General Cunningham and Lieutenant (now General) Maisey in 1851 (when they also opened the topes around Bhilsa) are described in the "Bhilsa Topes," published by General Cunningham in 1854.

3. No relics were found in the Great Tope in 1851; the southern and western gates were fallen, the pieces lay scattered on the ground, and a recommendation is recorded in the above-mentioned work for their removal to the British Museum, "where they would form the most striking objects in a Hall of Indian Antiquities." Nothing was, however, done on account of the great difficulty and expense of transporting such large masses of stone over a rough and hilly country to the seaboard.

4. In May 1868 Major Willoughby Osborne, Political Agent in Bhopal, informed the Government of India that the Begum of Bhopal had been requested to present one of the Sanchi gates to the Emperor of the French, to be erected in Paris, but that she desired to know whether the British Government would accept the gate in question for the British Museum. The Government of India in the Foreign Department then wrote to the authorities in Central India, asking that no removal of any portion of the Sanchi remains might be permitted, and stating that casts of the more interesting portions would be procured and copies presented to the French Government.

5. I was accordingly deputed in 1868 to undertake the casting operations, and in 1869 made a full-size model of the eastern gateway of the Great Tope, as well as portions of the sculptures of the three other gateways. Copies of these casts may be seen in Paris and in London and Edinburgh. Casts of some of the sculptured panels are in the Imperial Museum, Calcutta.

6. Early in 1880 Major Prideaux, Political Agent, Bhopal, submitted a recommendation through Sir Henry Daly, then Agent to the Governor General in Central India, to clear the vegetation at Sanchi and to re-erect the fallen gateways. Mr. Bernard, Secretary to the Government of India in the Home Department, invited my opinion as to the feasibility of the proposal, to which I replied by strongly supporting it and by forwarding drawings, showing how the gates should be restored.

7. I visited Sanchi on the 27th November 1880, and reported on the state of the tope (see page clxi, Report of the Curator of Ancient Monuments in India for 1881-82). A detailed survey was also made, showing the exact condition of

[1] The Bhilsa Topes, by Brevet Major Cunningham, London, Smith, Elder & Co., 1854. Tree and Serpent Worship, by J. Fergusson, London, India Office, 1868, 2nd edition, 1873.
Picturesque Illustrations of Ancient Architecture in Hindustan, by J. Fergusson, London, Hogarth 1847.

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the remains and what was required to be done. (See plan, page ci of the report for 1882-83.)

PLATE No. 1.—Great Tope at Sanchi. Filling in of the Breach 1881.

8. In March 1881, Mr. Mears, Superintendent of Public Works at Sehore, was deputed by the Political Agent of Bhopal to Sanchi. The Supreme Government furnished a sum of ₹2,000 for preliminary operations, and jungle was removed from the several ruins on the Sanchi Hill, the carved stone fragments were collected, the great breach made in 1822 repaired, creepers removed from the face of the mound, and the shaft that had been sunk in the tope filled in. A series of photographs, showing these operations, was taken, one of which is reproduced in the Plate.

9. After personally inspecting the Sanchi buildings in 1882 and seeing the results of Mr. Mears' work, I addressed the following instructions to Major Keith, who had been appointed my Assistant for Central India :—

"Your attention is directed to the following points in respect of the work at Sanchi.

"The first works to be attended to are the re-erection of the fallen gates, *i.e.*, the western and southern gates of the Great Tope, and repairs to the smaller gateway close by. Arrangements for these should take precedence of all other works. * * * I am disposed to postpone doing anything to the surface of the great hemispherical dome of the tope; the renovated portion shows signs of settling down, and during this, pointing the masonry joints would be useless. Moreover, the dome was originally plastered over, as may be seen in certain parts, and, after the railing has been replaced on the summit, it will be time to consider what is best to be done with the dome surface.

"The upper railing and tee of the tope should, as far as possible, be re-erected. An approach path should be made up the side of the hill, and steps cut in the rock were necessary. The causeway to the small tope on the west should also be improved by cutting steps, &c.

"A good deal remains to be done in jungle-clearing, and all the buildings and remains on the hill should be completely freed from creepers and trees. The tree near the northern gate should be felled. * * * * * * Mischievous chipping of carvings still goes on and can only be prevented by erecting a wall around the area covered by buildings. * * * * The small tope to the west should also be so protected, and gates under lock and key be provided at each place, so that the straying of cattle and trespass by idlers and mischievous persons may be prevented. * * * * I think a good deal may be done to the railing round the Great Tope by straightening the piers and holding erect by iron bars let into the plinth of the tope. A recent earthquake has caused a serious crack right across the bottom of the right pier of the northern gateway.

"Fortunately the crack is nearly in a horizontal plane, but it would, I think, be well to tie the top of the two piers by iron bars to the tope itself, and thus lessen the danger of falling forwards, should Sanchi be again visited by an earthquake.

"The space between the railing and the tope is paved with large radiating slabs of stone, which should be laid bare and the covering earth all removed. The Buddhist figures should, as far as possible, be replaced in their positions opposite the gateways. The steps recently built to the top of the plinth have a number of carved stones, which belong to the upper railing, perhaps, and which should be removed. Fergusson's and Cunningham's illustrations show a double flight of stairs at the south gate, and these stairs should be restored. The small tope to the west might hereafter be repaired by filling in the hole and repairing the dome.

"The sculptures of the gateways of the Great Tope and of the small gateway near, also of the railing of the small tope to the west, should be thoroughly cleaned. All carved fragments, the original position of which cannot be identified, should be carefully collected together.

"The work of re-erecting the gateways is of paramount importance * * * *."

10. Again visiting Sanchi on the 12th—14th March, I was most satisfied with what had been done. The progress made, under no common difficulties seemed to me most creditable to Major Keith and Mr. Lewis, the engineer placed at my disposal by Colonel Thomason. A complete transformation had taken place. The whole of the jungle had been removed from the Great Tope, the ground round it had been partially cleared and sloped, so as to prevent waterlodging, the processional path between the railing and plinth of the mound had been partly freed of debris and earth, the stone pavement laid bare, and,

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several fragments of sculpture recovered during the process of clearing. The figures of Buddha were in process of re-erection in their respective places against the plinth of the tope opposite each of the four gateways. The great Asoka railing, which had fallen to ruin between the north and west gates, between the west and south gates, and at the east entrance, had been straightened and secured. The northern gate, rendered dangerous by the crack across the right pillar, had been secured. The eastern gateway had also been secured; the southern and western gates were in process of erection. The smaller gate had been re-built. Many of the sculptures had been cleaned, greatly to the advantage of the scenes, which were scarcely intelligible for lichen and coatings of plaster. Owing to the eradication of jungle the outline and position of the various buildings on the Sanchi Hill are now evident. The approach road on the north side of the hill had been opened out and restored, and the ancient causeway, leading from the small tope on the west, improved and stepped. The retaining wall to the east of the Great Tope has been partially re-built, and the temples, Chaitya Hall and Vihara, cleared of debris. Two large statues of porters, or Gwapals, found in clearing the ground had been erected to the north of the Great Tope.

PLATES Nos. 2-5.—General Views of the Great Tope at Sanchi, showing Repairs, 1883.

PLATE No. 6.—Southern	**Gateway, Rebuilt, 1883.**	**Front View.**
PLATE No. 7.—	**Ditto**	**Back View.**
PLATE No. 8.—Western	**Gateway, Rebuilt, 1883.**	**Front View.**
PLATE No. 9.—	**Ditto**	**Back View.**
PLATE No. 10.—Small	**Gateway, Repaired, 1883.**	**Front View.**
PLATE No. 11.—	**Ditto**	**Back View.**

11. Before Major Keith and Mr. Lewis left Sanchi, in April 1883, the fallen gates had been completely re-erected. The illustrations show what has been effected for the grant made by the Supreme Government.

12. The heavy part of the work is done, but the following remains to be finished :—

Great Tope.

1. Complete the sloping off of the ground all round.
2. Completely eradicate all roots of trees or creepers.
3. Rebuild the plinth which bulges dangerously near the south gate.
4. Secure the surface masonry of the tope by filling in the joints and pointing.
5. Rebuild the railing on the summit of the mound.
6. Complete the cleaning of all sculptures.

Small Tope to the West.

7. Fill in the breach.
8. Secure surface masonry of the mound.
9. Clear the ground of rubbish and trees.
10. Secure the railings.
11. Clean up the processional path.
12. Clean all carvings.
13. Wall round the small Tope.

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General.

14. Build a wall round the area covered by the Great Tope, Vihara, and Chaitya (clear of all the ancient foundations of buildings, and on the slopes of the hill, so that the view of the Tope may not be obstructed.)
15. Complete small repairs to buildings to secure them against rain.
16. Put up stone slabs with inscriptions giving name and date of each structure and when repaired.

These operations are now in progress by Mr. A. Mears, whom Colonel Kincaid, Political Agent of Bhopal, has deputed to Sanchi.

13. The Sanchi Stupas, or Topes, and their sculptures, have been illustrated and described more than any other monument of Indian antiquity. An elaborate notice of them would be out of place here, and I merely repeat what General Cunningham and Mr. Fergusson have written. The following brief summary will, however, show the value of this unique historical building.

14. General Cunningham assumes the dates to be as follows:—

Tope, B.C. 500—300.
Railing, B.C. 250.
Gates, about the Christian Era.

15. The tope is elliptical in plan, measuring at the base 118 feet by 125 feet. Its present height above ground is about 55 feet, the railing is also elliptical in plan, measuring 137 by 150 feet. There are four gates, at the north, south, east, and west, giving entrance to the processional path between the tope and railing. The tope is faced with stone, the railing composed of uprights and cross-bars of stone, inscribed with the names of donors. The four gates or torans are alike in construction, consisting of two pillars, about 10 feet from centre to centre and 2 feet square in section, for a height of nearly 15 feet from the ground. The superstructure consists of capitals about 6 feet high, supporting three cross lintels, measuring about 22 feet from end to end. The total height of each gate without the upper row of statues and symbols measures about 33 feet.

16. The architectural embellishments of these curious gates are of three kinds—

I.—Detached statuettes and sculptured symbols.
II.—Sculptured capitals, caps, and bars.
III.—Bas-reliefs of historical and religious meaning.

17. A large number of the detached sculptures have disappeared, but it is evident from those that remain, as well as from the slots which held those missing, that all the openings between the cross lintels were filled. Each upper rail was crowned by a central symbol of the wheel, flanked by statuettes of porters holding chauris, trisal emblems and winged lions or elephants. Men on horseback and riding elephants, dancing women, tigers and lions, filled the spaces between the upright bars of the cross lintels. The capitals of each of the pillars were flanked by brackets, representing dancing women under trees.

18. The sculptures of the capitals are:—

Northern and eastern gates.—Elephants and riders.
Southern gate.—Lions.
Western gate.—Dwarfs.

The block caps of each gate represent crouched animals and riders placed back to back (like the capitals at Persepolis), elephants, horses, winged lions, tigers, bullocks, dromedaries, goats, deers and horned griffins with wings.

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The upright bars of the cross rails are variously carved with conventional flowers and emblems.

19. The bas-reliefs covering the pillars and cross lintels represent scenes described at length by General Cunningham and Mr. Fergusson.

The subjects are generally as follow :—

I.—The dream and conception of Maya, the mother of Buddha.
II.—Prince Siddartha's trial of the bow.
III.—Prince Siddartha's life, Palace scenes, love scenes, social life.
IV.—Prince Siddartha witnessing the four predictive signs.
V.—Prince Siddartha's departure from Kapila.
VI.—Buddha's visit to Uruvilwa Kasyapa.
VII.—Boat scene and Buddha's Nirvana.
VIII.—Worship of topes, trees, symbols.
IX.—Worship of trees, by animals.
X.—Siege of a city and relic capture.
XI.—Relic processions.
XII.—Triumphal processions.
XIII.—Besides these historical records there are panels of flowers, animals, and garlands, treated in a conventional manner, showing Greek and Persian origin.

20. As regards dress, it is noticeable that the women are represented naked; a simple girdle of beads or jewels round the loins is in many cases the only covering. The hair is plaited down the back in a most elaborate fashion. They wear jewellery, such as earrings, necklets, and bangles for both arms and ankles. The men are generally draped below the waist and sometimes about the shoulders with the right arm left bare. Their turbans are elaborately tied and sometimes jewelled.

21. In one sculpture, representing the worship of a tope, the men are evidently strangers, apparently from the north, and are clad like the inhabitants of the Himalayas.

22. The arms represented include spears, bows, swords, battle-axes, and shields. Chariots are shown drawn by four horses abreast, and by one or more pairs. Elephants are furnished with handsome trappings, howdahs, and bells, as they are at the present day. Horses are depicted with head-plumes, and harnessed much as now, both for riding and driving. We see women drawing water, husking and winnowing corn, making chappatties in the primitive method still practised in India. Ascetics are shown hewing wood with axes and using the banghy. A boat is represented, sewn together with hemp or bark, precisely as in many parts of India at the present day. Beds, like the ordinary charpoy, ornamental seats or thrones and footstools are used.

23. Of musical instruments, one may observe the drum, long horns (like those blown now-a-days in temples), flutes, guitars, harps, and the double Roman pipe.

24. Banners appear with diagonal stripes like the British Union Jack; garlands and emblems upheld by long poles, and umbrellas of State are carried in procession.

25. The Buddhist sculptures of Gandhara found on the frontiers of Afghanistan are of about the same period as the Sanchi bas-reliefs. In them we see the effects of the Greek and Persian artistic influence, which filtered throughout India. Although more refined in execution and design, and more classical in style, they give us no such varied pictures of manners and customs of India, eighteen hundred years ago, as we have here.

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Appendix F.

Gwalior.

(The Illustrations are from Photographs reproduced by Heliogravure.)

1. Until recently Gwalior was an out-of-the-way city, the old mail road between Agra and Bombay passed at a distance from the fortress, which was rarely seen except by those whose duties located them at Morar or by an occasional traveller. The railway, bringing Gwalior within four hours' journey from Agra, tends to a greater influx of visitors and to a greater interest in and knowledge of the rare antiquities of the fortress and surroundings. These became ruined from age, neglect, warfare, and military occupation, but I regret to record that travellers removed stone carvings, pieces of coloured tile-work, and other fragmentary relics, whilst a few years ago whole columns were taken to adorn gardens in Morar, and stones found their way to places even beyond. At the time of my visit in November 1880 the late Colonel Willoughby Osborne, Resident at Gwalior, was interesting himself in the preservation of antiquities. Major (then Captain) Keith, an officer of the Royal Scots quartered in the fort, had, with the aid of a committee composed of Colonel Osborne, General Gordon, commanding at Morar, and Major Crowdy, R.E., Executive Engineer, and a grant of ₹1,000 from Cantonment Funds, succeeded in rescuing the fine temple known as the Teli-ka-mandir from ill-treatment as a soldiers' coffee shop, also in collecting some of the scattered sculptures.

2. I recommended Colonel Osborne to continue such work and to ask the Agent to the Governor General in Central India to apply to the Supreme Govment for Major Keith's services as well as for a grant of ₹5,000 for the following works:—

(1) Rescue of carved pillars and stone fragments from the debris surrounding so many of the monumental buildings of the fort.
(2) The collection of these carved stones at the Teli-ka-mandir.
(3) Cleaning the beautiful stone carvings of the temples called the two Sas Bahu and the Teli-ka-mandir, the removal from them of the plaster put on by the Muhammadans, and the cutting away of destructive vegetation.
(4) The removal of the coats of whitewash from the carved trellis and masonry of the courts in the Man Mandir Palace.

3. The appointment of Major Keith and a grant of ₹5,000 having been sanctioned by the Government of India, work commenced, and that officer has been engaged at various seasons on it up to the end of 1883.

4. I visited Gwalior in July 1881, and found the cleaning of the sculptures in the temples to have produced the most satisfactory results. I reported accordingly, and made some suggestions to Sir Lepel Griffin, who, as Agent to the Governor General, has taken practical interest in monumental preservation in Central India. I again went to Gwalior in March 1882. The courts of the Man Mandir Palace had been evacuated by the Commissariat, and cleaning, removal of whitewash, removal of modern partitions, and general repairs had progressed satisfactorily. The Teli-ka-mandir and two Sas Bahu Temples were still in hand, and repairs progressing to their roofs and towers. Approaches had been made to some of the Jaina caves in the face of the rock outside the fort,

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and Major Keith was busy collecting and arranging fragments of sculpture in the enclosure around the Teli-ka-mandir.

5. In May 1882 His Highness the Maharajah Scindia contributed ₹4,000 for repairs, this sum being supplemented by a grant of ₹2,500 from Imperial funds. Colonel Bannerman and Colonel Berkeley, who have successively been Political Residents at Gwalior, as well as Generals Gordon and Dunham Massy, commanding at Morar, took much interest in Major Keith's work, and did what they could to promote it.

6. The following may be consulted for information about the Gwalior antiquities:—

Vol. II of the Archæological Survey of India, by Major-General Cunningham; Mr. James Fergusson's History of Indian and Eastern Architecture; Monsieur Rousselet's India and its Native Princes, and Major Keith's Report on the preservation of Gwalior Monuments (obtainable from the Superintendent of Government Printing in Calcutta).

I will therefore confine myself to describing the accompanying plates.

PLATE No. 1.—Jain Statues.

7. The statues represented in the plate are those on the south-east face of the fortress and excavated in the steep cliff below its walls. All the Jain rock sculptures of Gwalior were mutilated by Baber in A.D. 1527, only 60 years after they were made. They are unique in Northern India for gigantic size and curious as showing how the primitive custom of rock excavation was handed down to mediæval times. The south-east group is by far the largest and most important of all those cut in the Gwalior rock. Although the excavation here depicted is incomplete, the figures themselves were perfect before Baber's time. Their ornaments and canopies are still of the most elaborate designs.

PLATE No. 2.—Palace, Fort Gwalior.

8. This is one of the most remarkable Hindu palaces extant in India, and was commenced by Raja Man Singh between A.D. 1486 and 1516. The Gwalior Fortress situated on a steeply scarped elongated hill runs north and south: one mile and three-quarters long, and of a width varying from 600 to 2,800 feet. The old city of Gwalior lies at the foot of the hill to the north, Scindia's modern city, the Lashkar, being to the south at a distance of about a mile.

9. The palace stands on the east face of the fort 300 feet above the plain. It enjoys a commanding view of the country and is a conspicuous object for miles. The east face of the Man Mandir shown in the plate is 300 feet long by about 80 feet in height, broken at intervals by six massive round towers with domes.

10. The entire front, with its successive additions by Vicramaditya, Jahangir, and Shahjahan, is not included in the view, but the more picturesque and earlier portions of the palace are shown, commencing on the left with the Hathyar Paur on Elephant Gate connected with the façade of the buildings in which Raja Man Sing resided.

11. The courts of the latter were recently occupied as Commissariat stores, but are now cleared, repaired, and cleaned, so that their singular architecture can be admired and studied. Drawings of the latter have been prepared in my office as well as elevations of the south and east façades of the palace, drawn to

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a scale of four feet to the inch, and coloured to show the various ornamental bands and niches of tile-work. The heliogravure presents a good idea of the outline of the building, but it is not possible to give a correct impression without the aid of coloured plates. The tile-work is still perfect on portions of the walls and very brilliant with designs of plantain leaves, figures, animals, and bands of ornament in red, blue, yellow, and green. A good deal of the glazed enamel has however become detached.

12. The architecture, which in the walls of the Man Mandir is purely Hindu and, in its domes, of Moslem origin, supplies an early instance of the endeavour to blend the two styles—later on accomplished with so much success in the Emperor Akbar's buildings.

13. Baber visited Gwalior in 1527 A.D. He describes the domes as having been covered with plates of copper gilt. He also states that the front of the palace was originally covered with stucco, which, as General Cunningham observes, has fortunately fallen off and left the whole front of the fine natural tint of the light-colour Gwalior sandstone.

14. Although much has been done to repair the interior of the palace, more is necessary to secure the south and east fronts from falling into greater dilapidation. If *restoration* be avoided, this can be done at a moderate cost; it being merely necessary to strengthen and tie those portions that are out of plumb or insecure, and to prevent rain and vegetation from doing mischief to the walls and roofs.

PLATE No. 3.—Interior of the larger Sas Bahu Temple.

15. There are two temples called "Sas Bahu"—the larger built in the shape of a cross 100 feet by 63 feet; the entrance is to the north and the sanctum to the south. The whole is greatly ruined, probably the result of the Muhammadan occupation of the fort in the thirteenth and fourteenth centuries. The tower of the sanctum is entirely gone and the superstructure of the central half much damaged. But in spite of dilapidation the fine appearance of the original structure is not difficult to picture. The building dates from the early part of the eleventh century. Unlike most temples of its class and period the Porch is provided with two stories. In other respects—in the form of the columns, their bases and caps—in the domes of horizontal courses and treatment of the roof, the temple resembles those at Chittore, at Khajuraho, at Udaipur, and at Nagda. The appearance of Brahminical sculptures shows it to have been used by Hindus, but this is no proof that it was unused by Jains, as sculptures of both sects occur in the same building, as for instance in the Jain Tower and Jain Temple [the latter called the Sanga Chaori] at Chittore.

16. The temple was occupied by the Muhammadans, the Hindus excluded, and the sculptures partly mutilated and partly covered with stucco. Major Keith has removed the chuna and whitewash, the beautiful carvings being now revealed. He also made the roof weather-tight and strengthened the exterior masonry. General Cunningham had in 1844 propped some of the cracked beams, repaired the broken plinth, and added a flight of steps to the entrance.

PLATE No. 4.—Jama Masjid, Gwalior.

17. The Jama Masjid is below the northern end of the Gwalior Hill near the Alamgiri Gate. It is built of light-coloured sandstone and a favourable specimen of late Mogul architecture. The date, according to Sir William Sleeman, is A.D. 1665. The Muhammadans tried to raise subscriptions for its repair, but failed.

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PLATE No. 5.—Modern Mausoleum.

18. The Chattris of the Scindias in the new town are of solid construction and beautiful design. The example illustrated unites an unusual simplicity of outline with great elaboration of detail. Excepting some of the buildings at Udaipur in Rajputana, this is one of the most successful modern princely buildings I know in India. Unfortunately it is thought necessary to periodically whitewash the walls, and the sharp outline of the sculptures is disappearing.

PLATE No. 6.—Shop Front, Lashkar—Gwalior.

19. Many of the shops in the principal street of the Lashkar are decorated with projecting balconies of carved stone pillars and screen work. Although whitewashed like everything else, the houses are most picturesque and pleasing in appearance. Such architecture is capable of application to modern Indian bazaars, and furnishes models for the various municipalities that are now trying to introduce improvements throughout the Empire.

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Appendix G.

Chittorgarh in Meywar-Rajputana.

(The Illustrations are from Photographs reproduced by Heliogravure.)

1. Chittore is over 60 miles north-east of Udaipur. It was little known to Europeans, being in the heart of Rajputana, until the Malwa branch of the Rajputana-Malwa Railway brought it within twelve hours of Ajmir.[1] The station is about half a mile from the present town, beyond which towers the ancient fortress on a hill 400 feet high and three miles long by half a mile wide. The ascent is a mile to the upper gate with a slope of about one in fifteen.

2. Bappa, the ancestor of the present Meywar Rana, established himself at Chittore in A.D. 728.

3. The hill is enclosed by a fortified wall and covered with the remains of palaces, temples, and tanks. A description of Chittore. in the Koman' Rasa, or story of Rawat Khoman, written in the ninth century A.D., runs as follows:—

"Chuaterkote is the chief among the 84 castles renowned for strength; the hill on which it stands rising out of the level plain beneath, the Tilac on the forehead of Awini (the earth). It is within the grasp of no foe, nor can the vassals of its chief know the sentiment of fear" * * "Its towers of defence are planted on the rock, nor can their inmates even in sleep know alarm. Its kotars (granaries) are well filled, and its reservoirs, fountains, and wells are overflowing" * * "There are 84 bazaars, many schools for children, and colleges for every kind of learning; many scribes of the Beedur tribe, and the 18 varieties of artisans.[2]"

4. The Moslem invaders of India made an attack on the fortress as early as A.D. 836, but the first sack of the stronghold took place about 1303 A.D. under Ala-ud-din Khilji. To commemorate a brilliant victory over Mahmud of Malwa, the Rana Khambo erected the great tower in Chittore, and from the commencement of that prince's prosperous reign (A.D. 1440) much attention was bestowed on the architecture of the country. Bahadur Shah of Gujerat sacked Chittore for the second time in A.D. 1533, and 35 years later the third sack was conducted by Akbar.[3] Since then the buildings have been left unrepaired and the capital moved to Udaipur.

5. Besides the two towers there are some 30 tanks and wells in the fortress, ten principal temples as well as numerous palaces. The whole area needs careful investigation and survey, more specially as the Maharana of Udaipur has commenced to repair the various buildings in which he may well take a pride.

[1] Bishop Heber in February 1825 paid the fortress a visit "which," he writes, "was a great favour as it is a thing of which they are very jealous and which probably not ten Europeans had seen out of all the number who have visited and lived in India."

Sir Thomas Roe passed it in 1615 A.D., on his way up country, but does not seem to have been admitted to the fortress.

[2] See page 692, vol. II, Tod's Rajasthan.

[3] We are told in Tod's Rajasthan (page 276, vol. I,) that the temples and palaces were dilapidated, and to complete the humiliation of the Rajput city Akbar "bereft her of all the symbols of regality; the Nakaras (or grand kettledrums) whose reverberations proclaimed for miles around the entrance and exit of her princes, the candelabras from the shrine of the 'great mother' who girt Bappa Rawul with the sword with which he conquered Chittore, and in mockery of her misery her portals, to adorn his projected capital Akberabad." A pair of doors known as the Chittore gates may still be seen in the Agra Palace. I was told by the kiladar at Chittore that the great drums and lamps went to Khoja Syud's Tomb at Ajmir, where Akbar built a mosque. The nakar khana or band house of Khoja Syud's Tomb still contains two huge drums presented by Akbar, also a gong, a portion of the spoils of Chittore, whilst the actual tomb of the saint has a pair of sandalwood doors taken from the fortress.

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PLATE No. 1.—Jain Tower of Sri Allat. View from the South.

6. Major-General Cunningham, Director General of the Archæological Survey in India, in 1871 unearthed some Jain statues at Muttra, which were ascertained to date from the time of Kanishka (*i. e.*, A.D. 85 to 120), and these appear to be the earliest traces of Jainism yet discovered. Jain architecture attained great perfection between 1000—1200 A.D. at Mount Abu, at Girnar, and elsewhere, but the singular point about the style is that so little is known of the process of its development.

7. The tower of Sri Allat supplies a very important intermediate example dating A.D. 896, and is dedicated to Adnath, whose representations are repeated many hundred times outside the building. The height of the structure is 76 feet, but was probably 80 feet to the original apex of the roof. A central staircase winds up a square shaft through six stories to the lantern on the top. Sculptures and mouldings cover the exterior from the base to the summit, rendering the appearance most elaborate and picturesque. Many of the architectural forms and details are found to be repeated in Indian temples of a later date. Its preservation is therefore important; not only is its architecture reflected in the monuments of Chittorgarh itself, but it supplies important evidence of how the Jain style grew anterior to its period of greatest perfection.

8. I have had this building carefully surveyed, and reported in detail on the repairs necessary.

PLATE No. 2.—Tower of Victory built by the Rana Khambo.
PLATE No. 3.— Ditto ditto. Detail of Lower Portion.

9. The most prominent monument of the hill is the Pillar of Victory erected by the Rana Khambo in commemoration of the defeat and capture of Mahmud of Malwa in A.D. 1439.

10. It is said to have cost 90 lakhs of rupees, and was constructed between A.D. 1442 and 1449. Built throughout of stone, and measuring 30 feet wide at the base by nearly 130 feet in height, the tower is in itself a striking object, whilst its position on the summit of the Chittore Hill gives it the advantages of command over the surrounding country. The style is Jain and resembles that of the smaller Jain tower which as far as is known is the earliest monument of the Chittore fortress.

11. In the older example the height is under 80 feet and the central staircase winds up from base to summit through a central shaft divided up into six floors.

12. In the present case there is a height of nearly 130 feet (the present dome obscures the actual termination of the original roof), and the staircase passes up the tower through nine floors. The architect was not content with a single central well. The second, third, fourth, fifth, sixth, and seventh floors have each a square compartment in the middle surrounded by a gallery up both of which the stairs wind alternately.

13. Each story is lighted by trellis windows, and the angles and recesses not intersected by steps are utilised for sculptured statues and ornaments. The exterior surface of the tower is broken up into nine principal divisions, each furnished with its windows, balustrades, and eaves or chujjas and emphasized by columns, pilasters, and numberless horizontal bands or cornices. The whole is covered with sculptures, and most of the gods of Hindu mythology are represented wherever niche or panel occurs. The present dome is a modern

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repair. Mr. Fergusson saw the tower in 1839 with its original Jain roof.

PLATE No. 4.—Ahar-ki-Darwaza.

14. Near the Tower of Victory stands a fine stone temple, the Mokul-ji-ka-mandir—dating from the 15th century A.D. The exterior is adorned with elaborate and interesting friezes of figures which appear to depict real scenes in history. North and east of this temple are two gate buildings, that to the east, here represented, opens into the street of the Sindhi Bazar, and the mud houses which encroach on it right and left might with great advantage be removed. The architecture of the gate is purely Hindu ; the delicate carvings are applied with taste, but vegetation is destroying the fabric, which, unless speedily strengthened, will fall to the ground.

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Appendix H.

Palace at Udaipur in Meywar, Rajputana.

(The Illustrations are from Photographs reproduced by Heliogravure.)

1. When Udaipur was founded by the Rana Udai Singh in A.D. 1558, he conceived the idea of creating an artificial lake, on the margin of which to build a palace. The Arwali mountains, the great feature of Meywar, surround the locality, and by raising a dyke or bund across the beautiful valley, streams were dammed up to form the Pachola Sagar. The city, which can be now reached from the Rajputana-Malwa Railway at Nimbahera, a distance of 64 miles, is situated on an elevated strip of ground parallel to the shore of the lake, and crowning the ridge stands the palace over 100 feet in height.

2. The pile of stone and marble grown by the various additions of successive Ranas presents a most picturesque and imposing appearance.

3. In the midst of the lake which the palace overlooks are two island residences, the Jagmandir and Jagnavas, and but for their domes, kiosques, and palms, the view reminds one rather of the English lakes than of an eastern valley.

4. The Udaipur Palace consists of a group of buildings dating from A.D. 1594 to the present day. The first gateway leading from the city was built by Partab Singh in 1594 A.D.—a plain unpretending-looking Hindu structure surrounded by crenelated walls; beyond this is the Tirpolia or Triple doorway of graceful Hindu-Sarascenic architecture built by Sangram Singh, in 1711 A.D.; to the left or west of the intervening courtyard are a set of 8 Torans or triumphal arches erected by successive Maharanas.

5. Passing under the Tirpolia one comes in view of the picturesque western façade of the palace. The Bari Mahal or great court is nearest on the right or east. It was completed in A.D. 1597 by Amara Singh I; consists of five stories, and has a handsome superstructure of marble fancifully wrought into corbelled windows and trellis screens. The superstructure or upper story rests on a marble string-course carved with bas-reliefs of elephants. The palace is confronted by a long terrace and colonnade where the Rana's elephants are kept.

6. Leaving this, one passes a plain and lofty building surmounted by domes and cupolas, used by the zenana. Further on to the south is a picturesque palace of Karan Singh's time A.D. 1616, and beyond this again the Maharana's modern residence.

7. The upper story of the Bari Mahal contains an open garden called the Amar Belas, completed by Amara Singh II in A.D. 1711. It is surrounded by marble trellis, kiosques, and pavilions with handsome doors ornamented with ivory (see Plates 3 and 4). In the centre of the court is a tank encased with huge slabs of marble.

8. The Bari Mahal possesses a number of courts, galleries, and halls built in excellent native styles, but it is curious here and there to see evidences of European influence. One room dating A.D. 1716 is lined with Dutch tiles representing windmills and skating scenes of Holland, Biblical subjects, &c.; another dating A.D. 1857 has glazed niches in the walls filled with English China figures and Bohemian glass. Another room is faced entirely with Chinese plates of the old Willow pattern.

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PLATE No. 1.—Jalnavas in the Palace.

9. The Jalnavas, or "fountain palace," was built in A.D. 1828 by Jawan Singh close to the margin of the lake, and forms a ghât for landing or embarkation. The columns are square and of a plain Hindu design, the wall at the back being decorated with coloured glass mosaic representing figures of women and the Rajput peacock. Water channels and fountains edge the wall and render the pavilion cool and pleasant.

PLATE No. 2.—Coloured Glass Mosaic in the Palace.

10. Glass mosaics are in great favour at Udaipur and occur in the island palaces of Jagmandir and Jagnavas, both of which were commenced about A.D. 1623. A court of the latter has recently been decorated in a very tasteful manner with this work.

11. Shah Jahan built a Shish Mahal in the Agra Fort (1637 A.D.), and very beautiful examples of mirror mosaics exist in the palace of the Jaipur Rajas at Amber dating probably from 1630 A.D.

12. The work became popular with the Sikhs at Lahore and Amritsar, but lost some of its earlier refinement. The best glass mosaics I know are at Udaipur and Amber. The designs at the former place are of great delicacy, and besides floral patterns include representations of figures in brilliant colouring.

13. The mirror throne in the plate is very rich and sparkling. Situated in the centre of the western front of the palace it overlooks a court to the east, the walls of which are adorned with peacocks in niches rendered in glass mosaic.

PLATES Nos. 3 & 4.—Wooden Doors, of the Bari Mahal, inlaid with Ivory.

PLATE No. 5.—Wood and Ivory Door in the Chandre Mahal.

14. The upper story of the Bari Mahal, which, as previously stated, is an open court containing a garden, has several handsome wooden doors, two of which are here represented. An apartment in another part of the palace, called the Chandre Mahal, has also some well designed doors, one of which is the subject of the third plate. In describing the doors of the Darshani gate at Amritsar, I have endeavoured to show how Indian marquetry developed from the famous Somnath gates, of the early part of the 11th century A.D. down to the work of to-day. The old Punjab cities possess a variety of beautiful mediæval doors carved in wood, and at Conjeveram in the south the Brahmin quarters are full of wooden portals of excellent execution and design. It is by the study of such examples throughout India from north to south that the art of the wood-carver and in-layer can be regenerated.

15. The doors here represented are in disrepair and require to be taken care of, or they will fall to pieces.

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Appendix I.

Illustrations of Græco-Buddhist sculptures from the Yusufzai District.

(The Plates are from Photographs reproduced by Heliogravure.)

1. With the permission and assistance of the Punjab Government, I directed some excavations on the Swat and Buneyr frontiers, in the Yusufzai District, during the winters of 1883 and 1884. A large number of Græco-Buddhist sculptures were discovered from 12 ancient monastic sites, and having been arranged in groups, according to the buildings they belonged to, the Lieutenant-Governor, Sir C. Aitchison, presented them to the Museums at Lahore, Calcutta, Madras, Bombay, and Rangoon. They have all been photographed, and a selection of the best subjects, together with illustrations, furnished by the Director-General of the Archæological Survey of India, of previous explorations will be published in a work under preparation by General Cunningham and me, to be called the "Buddhist Sculptures of Gandhara."

2. Before describing the sculptures here illustrated, I venture to make some general remarks on the singular character of their architecture and ornament. The first impression given by a mere glance at any of the carvings is the strong influence of Greek art; but when we come to carefully analyse the whole subject, the composing elements are curiously mixed. General Cunningham has described at some length the Græco-Bactrian architecture of Yusufzai, and those who desire to form their own conclusions would do well to study the Archæological Survey Reports, Vol. II and Vol. V; also to read Mr. Fergusson's chapter on the Gandhara Monasteries in his "History of Indian and Eastern Architecture." Of this, however, it is quite certain that Alexander's invasion left a strong impression on the art of Northern India. The use of Greek forms of ornament became general in the Cabul Valley, in the Upper Punjab, and in Kashmir. The Corinthian order reproduced itself all over Yusufzai, the Doric order in Kashmir, and the Ionic order at Taxila (Shahderi, between Attock and Rawalpindi). But Alexander had conquered Persia before he penetrated to the Indus, and he seems to have confirmed in India a knowledge of the palaces at Persepolis. The Indo-Persian capital is frequently found in Yusufzai; it occurs also in Madras, at Amravati, in Bombay, in the Bedsa and Karli caves, in Bengal, at Buddha Gaya, and in Central India, at Bharhut and at Sanchi. Whether Persian and Greek art had made itself felt in India before Alexander's time is hard to say, as our previous knowledge of the country is at present so meagre. The Fort at Ranigat in Yusufzai has all the appearance of great antiquity; the walls are very massive, and constructed of large blocks of hewn granite laid carefully as headers and stretchers. Many of the stones are over 6 feet in length, and mortar of very great hardness is used; but instead of being pointed, the joints are filled with thin slabs of stone or slate. The main entrance is a pointed archway cut in the horizontal layers of stone walling, and zigzaging into the body of the stronghold, probably joins a similar passage on the west. The arch, instead of finishing in a point, has a rectangular termination similar to the section of an ancient Etruscan tomb at Cœre[1] dating from many centuries B.C. It might be hastily concluded that the pointed archway at Ranigat is Saracenic, but the interior of the Fort has

[1] See Vol. I, Fergusson's History of Architecture in all countries, page 264.

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remains of several Buddhist Topes with sculptures in stone and plaster resembling those ordinarily found elsewhere in Yusufzai, and dating from about the commencement of the Christian era. I obtained a collection of 9 pieces during my visits. The Ranigat gateway, therefore, completely proves that pointed archways were in use in Northern India before the birth of the Prophet. The antiquity of Ranigat is a subject for speculation. General Cunningham endeavours to identify it with the Fortress of Aornos which Alexander captured about 326 B.C., and if this identity could be established its architecture would supply an important sequence to the very early Pelasgic art of Greece. A gateway at Thoricus in Greece, dating from about 1000 B.C., resembles the Ranigat entrance in the curvilinear form of doorway, as well as in the horizontal construction. Another circumstance connected with the Græco-Bactrian architecture of Yusufzai is the appearance of hemispherical domes built on the principle of horizontal layers. The dome of the Treasury of Atreus at Mycenæ, which is a very antique example of Pelasgic art, is noticed by Mr. Fergusson as that adopted by the Jaina architects in India; and the Treasury or Granary which I discovered among the Sanghao ruins seems to me to form a most important link between the Pelasgic Treasuries at Mycenæ and Jaina architecture, and shows that the mode of raising a semicircular dome on a square chamber by corbelling out the corners of the square and forming an octagon found its way to India before either the Jains had commenced their wonderful system of constructing domes over pillars, or the Muhammadans had introduced their elaborate methods of doming over square chambers. I know of no other example of a square chamber, corbelled out at the corners and domed over, that is not Muhammadan. It has generally been assumed that a construction such as appears in the Sanghao granary is to be traced to Muhammadan architects. Here, at all events, is an example which completely upsets the theory. The masonry resembles that used in all the Buddhist monasteries in the neighbourhood, some small windows and niches in the walls are of unmistakeable Buddhist architecture and the building is above, and quite close to, the group of structures where two coins of Kaniskha's A.D. 80-110, and one of Gondophares, A.D. 30-60 (who is said to have killed St. Thomas) were found. It is, therefore, tolerably certain that the date is not later than 80 A.D., and *may* be much earlier. The Asoka Inscription at Shahbazgarhi is certainly 250 B.C., and from this time until the Muhammadans overran the Peshawar valley in the eighth century A.D., the Buddhist and Hindu religions held the upper hand.[1] Whilst the Yusufzai antiquities furnish good structural examples of early forms of Græco-Bactrian architecture, their sculptured bas-reliefs often contain represent buildings and their ornaments. Perhaps the most striking architectural features that adorn the Gandhara Monasteries are to be found in their statuary and Corinthian capitals of columns and pilasters. General Cunningham brought away a remarkable series from Yusufzai, some of which are in the Calcutta Museum and some in the Lahore Museum. No capitals of any size were discovered by me, but a small pilaster and several small bases and capitals of columns were found at the various sites explored; all are unmistakeably classical, and executed with delicacy and taste. In the Yusufzai ruins we have, therefore, a basis of indigenous art adapted to the requirements of Buddhist religious ordinance, and flavoured with reflections from the Greek and Persian orders of architecture. Besides this, we have artistic representations of no mean order, of the Buddhist tales and fables which are associated all over India and Buddhist countries with the life of Gautama.

[1] Ferishta says that the Moslems greatly increased in A.D. 760, and obtained possession of Peshawar. They were reinforced by the tribes of Ghor, Khilji and Kabul *just become proselytes to Islam.*

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PLATE No. 1.—Sculpture from a mound near the village of Mahomed Nari.

3. The elaborate piece of carving represented was found by Mr. Dempster, C.E., Executive Engineer, Swat Canals, and he kindly allowed me to have it photographed. In the upper right-hand corner we have a very perfect representation of a hemispherical dome on pillars with Corinthian capitals. Whether the domed roofs were of actual leaf seems doubtful. The columns below are certainly taken from stone models, and the domes may have been of stone with a leaf ornament applied to the surface. A somewhat similar domed building is represented in a bas-relief of the railing of the Bharhut Tope in Central India, the date of which has been ascertained by General Cunningham to be 150—170 B.C. Over the head of the right-hand figure is the Buddhist arch, pointed at the top, but circular inside, and it reproduces what is familiar to us in the Buddhist caves in Bombay—in various Buddhist sculptured and painted representations of buildings and in the monolithic Viharas adapted from Buddhist architecture by the Hindus at the Seven Pagodas in Madras. Whether Venice trading with the East got the hint from India or not, the circular archways in the upper part of St. Marks at Venice (dating from the eleventh century A.D.) resemble this Buddhist arch, and have the same pointed termination outside. We have also in this sculpture a tolerably perfect representation of a chapel or niche enshrined in a trefoil arch. The column on Buddha's left is distinctly Indo-Persian, as may be seen by comparing the capital with those at Persepolis. Dentils of a classical form enrich the various mouldings and the rail here used ornamentally is copied from the railings which usually surround Indian Buddhist Topes. General Cunningham has given me the following note: "The small figure at the top represents Buddha on his horse Chanda leaving his home by night. The central figure is Buddha teaching, with a royal figure standing on each side. Below is a row of eight Buddhas."

PLATE No. 2.—Group from the Monastery at Sanghao.

The site where the sculptures were dug is perched on a steep spur, and was the first excavation done under my superintendence in January 1883. The building revealed two distinct periods, and consists of a *basement* containing small topes, and of a *superstructure* of plain apartments, built obliquely over the *basement* apparently without reference to its plan.

The *sculptures* were found in the *basement* and belong to the older period; coins of Kanishka, A.D. 80 to 120, were found in the superstructure and belong to the more modern period. Since the photograph was taken, I have pieced many of the fragments together, and so rendered the subjects more intelligible. The collection is for the Lahore Museum.

PLATE No. 3.—Figure from the Monastery at Sanghao.

This is a very curious piece of sculpture. The subject occurs again in a small stone knob[1] found among the ruins at Sanghao, and a similar, although more broken, statuette was unearthed at the same place. The subject occurs again in a fragment dug up at the Upper Monastery at Nuttu. The representation is evidently traceable to some legend. General Cunningham identifies the figure as Maya, the mother of Buddha, being carried up to the Trayastrinsha Heavens after her death, where, it is said, she was "born again." The mode of representing this legend is suggested by the famous statue, by Leochares

[1] General Cunningham found a stone statue of a prince at Jamalgarhi, and in the head-dress is a knob or plume, with a woman and eagle. This carving is in the Calcutta Museum.

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(B.C. 326, when Alexander's influence was being felt in India), of Ganymede, being carried off by Jupiter's Eagle.

PLATE No. 4.—Group from the Monastery at Sanghao.

No. 1 is a fragment of a panel showing figures with joined hands. No. 2 is another representation of Maya and the Eagle. No. 3 is a small pilaster, with a Corinthian cap and the shafts ornamented with figures. This pattern of column is very often met with in Yusufzai. No. 4 represents a doorway with a castellated superstructure. The figures in the entrance appear to be welcoming a person of distinction. No. 5, aman holding a knife or dagger, kneels over a lying figure. A very Greek-looking warrior stands behind with spear and shield. A figure with uplifted hands stands under a tree (date-palm, *Phœnix Sylvestris*, often to be seen in Yusufzai). No. 6. Here Buddha is represented being welcomed by some people outside a walled town or castle. One figure is prostrate at his feet.

PLATE No. 5.—Groups from the Monasteries at Sanghao and the lower site at Nuttu.

The fragment on the left represents Buddha on a throne supported on lions. He is surrounded by numerous supplicants. The centre sculpture represents a chapel or small temple. In the upper part of it is the famous triple ladder, or flight of steps, by which Buddha descended from the Trayastrinsha Heavens accompanied by the Gods Brahma and Indra. At the foot of the steps is the nun Pandarika, who had been changed to a man by Buddha, who was aware of his wish to see him. Under trees is the worship of Buddha's turban and hair. The sculpture to the right represents a standing figure of Prince Siddhartha, with an umbrella over the halo round his head ; a woman is on the right. The lower sculpture on the left represents Prince Siddhartha and his wife Yasodara. They are seated on a throne in a Palace. The Princes has a wreath in her left hand. Columns with Corinthian capitals support circular arches on each flank. Several figures are represented in an upper gallery. The two fragments in the right-hand corner form part of a frieze, in which are represented the Nirvana of Buddha, and a fire-altar which may have represented the prophet's funeral pile.

PLATE No. 6.—Sculptures from the Lower Monastery at Nuttu and Monastery at Sanghao.

The upper piece represents a chapel or niche with Buddhas and disciples. In the centre is a part of a frieze with small relic-altars. Below are two fragments of a circular band with sculptures of figures and ascetics.

PLATE No. 7.—Group from the Monastery at Sanghao.

No. 1 is a representation of Prince Siddhartha before he left his home to become a mendicant. The head and shoulders are alone preserved. The Prince wears an elaborate turban with plume, a necklet and necklace with dragon-headed clasp. The halo around his head is highly ornamental, with an edging of flowers. On the right is a small figure with turban and plume in an attitude of homage.

Nos. 2 and 3 are fragments of a circular frieze of boys and garlands. Nos. 4 and 6 are small pilasters, such as were used to separate panels of sculpture.

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No. 5 is a fragment, the principal figure being a woman holding a small mirror. The presence, behind, of Devadatta and his club, indicates that some plot was probably being laid for Buddha.

PLATE No. 8.—Sculpture from the Monastery at Sanghao.

This is one of the panels placed between pilasters to surround the topes of the monastery. It represents Buddha's visit to the king and queen of the Nagas or snakes; Devadatta, Buddha's hostile cousin, stands on the left with the usual club in his hand. The meaning is that Devadatta has entrapped Buddha into visiting Nagas in hopes of their putting an end to him, but the divine influence is too strong, and they worship him. Devadatta, enraged at his want of success, bolts up the mountain.

PLATE No. 9.—Sculpture from the Monastery at Sanghao.

This is part of a frieze with pilasters at intervals. The stone has become much decayed on the surface.

The subject is the visit of Buddha to the emaciated Tirthika Uruvilwa Kasyapa, an ascetic who lived in a forest of bael trees. On Buddha's left is his cousin, the evil-disposed Devadatta. Beyond Uruvilwa is a very life-like figure of an ascetic bowed down in contemplation.

PLATE No. 10.—Group from the Upper Monastery at Nuttu.

Although covering a small area of about 80 feet by 60 feet, this site yielded some very interesting and elaborate stone sculptures, most of which were found round two small central topes. Pieces of plaster figures were also found. The two topes have a diameter of 10 feet, and with their domes and *tee* or *finials*, would have been about 20 feet above the floor level of the monastery. I have been able to piece many of the fragments represented in the plate, and the whole collection, arranged in small boxes, is intended for the Imperial Museum in Calcutta.

PLATE No. 11.—Fragment from the Upper Monastery at Nuttu.

This represents the birth of Buddha under the Sâl tree in the Lumbini Gardens. The birth occurred when Maya was travelling from Kapilavastu to Koli, and in a garden of Sâl trees called Lumbini. On Maya's right should be Brahma receiving the young prince who was born from Maya's right side; and beyond him Indra. This half of the panel is missing. Maya is standing under a tree; her right hand raised and holding one of the branches; her left hand is round the shoulder of her sister: beyond is a female attendant holding a chaori of State, and above is a harp emblematic of Heavenly music.

I discovered a very perfect representation of this subject from a small tope at a place called Marjan.

PLATE No. 12.—Fragment from the Upper Monastery at Nuttu.

This is part of a frieze of panels separated by Corinthian pilasters, and represents a seated figure of Buddha surrounded on the right by laymen of rank, and on the left by females. Buddha is shown with moustaches, which is never done in the sculptures that I have seen in other parts of India. The halo around his head is fringed by the foliage of the Jack tree (*Arto carpus integrifolia*) which is not local in Yusufzai. The palms at the sides are the date-palm (*Phœnix*

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Sylvestris). The water vessel held by the women has a round handle on the top, also a spout, and resembles vessels in the Bharhut sculptures (B.C. 150-170) being one of the many proofs of the antiquity of the Yusufzai buildings.

PLATE No. 13.—Group from the Upper Monastery at Nuttu.

The three upper pieces are small supporting figures or caryatides, and show variety in the attitudes.

The frieze below probably represents, in part, the procession of the four kings to present their bowls to Buddha. On the right is a broken representation of a seated Buddha, with a bowl in front and two kings offering him two smaller ones. The horses have bridles and head-stalls, which were not used in India until after Alexander's invasion.

PLATE No. 14.—Sculptures from the Upper and Lower Monasteries at Nuttu.

The crémation of Buddha's body is, I think, represented in the first sculpture. To the left is the worship of remains of some kind on a couch, surmounted by an umbrella of State, and to the right a fire-altar being fed with oil by two men with hoods similar to the two figures holding staves in the death of Buddha, Plates 16 and 22.

The second sculpture has several interesting points about it. The style of ornament is Græco-Roman, like the sways or garlands which decorate the entablature of the temple of Vesta at Tivoli, dating 70 B.C. The garland has a Buddhistic significance, and to this day garlands of cloth are carried in procession in Burma to adorn topes or sacred trees. They are frequently represented in the Bharhut and Sanchi sculptures, and seen depending from the sacred Bodhi tree and placed round topes. Two of the figures behind the garland have wings, and play a guitar, and gong or tambourine. The two supporting figures are playing the drum and cymbals.

PLATE No. 15.—Group from the Upper Monastery at Nuttu.

No. 1 is a fragment of a chapel or niche representing two women, one playing a drum and the other a harp. Although it has not come out distinctly in the photograph, the latter has something in her hand, which may be a "Plectrum" similar to what is shown in the Bharhut sculptures as being used to sound the ancient harp. The small drum is beaten with a stick, and not the hand. The floral borders are similar to those to be seen on the Sanchi gates, and may be traced back to Grecian ornament employed in the monument of Lysicrates at Athens (B.C. 334).

No. 2 is that of a female beneath a tree (date-palm, *Phœnix Sylvestris*), a bough of which she is holding in her right hand. There are three other similar figures (see plate No. 10), one holding a bough with her right hand, the other two holding boughs with their left hands. It would thus appear they adorned the two sides of some important sculpture. Besides drapery round the legs, three wear a sort of tunic, one opening down the centre. Three wear scarves round their shoulders, three wear girdles of beads round the loins with a clasp suspending a leaf. The hair is waved over the forehead, and plaited into a sort of wreath over the head finished by two knobs. They all wear tolerably large pendant earrings, necklaces of beads, torques, and bangles round the wrists and ankles.

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Nos. 3 and 4 represent Buddha seated on a throne, surrounded by shaven-headed monks or disciples and laymen. The disciples are seated on smaller thrones. Buddha, in both panels, has moustaches, and the nimbus round the head is fringed by leaves of the date-palm. Stone sculptures of Buddha and his disciples found in other parts of India, show the face clean shaven, and the right arm and shoulders bare;—here the right shoulder is draped—probably in deference to the colder climate of Yusufzai.

PLATE No. 16.—Sculptures from the Upper Monastery at Nuttu.

The long frieze of boys and vines is the only example I have seen from Yusufzai. The subject represents a general feast on grapes. In the centre two boys are struggling for a bunch. On the right is a goat on its hind legs eating vine leaves; the whole panel is curiously antique-looking in the rendering of the figures, &c. The wild grape vine (*Vitis vinifera*) grows on the higher hills of Yusufzai, and is also common in Cabul. The lower piece of sculpture represents the death of Buddha. (See descriptive note on Plate 22.)

PLATE No. 17.—Group from the Upper Monastery at Nuttu.

The subject of the woman in the talons of an eagle is shown in Plate 3, and previously described. Here the body is being lifted, the feet just leaving the ground. The fragments at the four corners of the plate call for no special remarks. In the centre is a panel of the death of Buddha, and a panel of Buddha surrounded by worshippers. The peculiar halo, or nimbus of flame round the head of the Saint, and his standing on water, represent his control over the two most potent elements. The small sculpture below is a figure bowed with the weight of the superstructure borne on his back. At Persepolis, figures are found supporting plinths with uplifted hands. The caryatide figures of Greece support on their heads in place of columns. The Telamones are another form of architectural support; but all these are erect, whilst the Yusufzai human figures are all crouched or kneeling in an atlas-like attitude. (See Plates 13 & 21.)

PLATE No. 18.—Group from the Upper Monastery at Nuttu.

No. 1 is a niche or chapel representing a seated Buddha and two attendants in the upper part, the worship of Buddha's head-dress and hair in the centre, and a standing Buddha with six attendants in the lower panel. Nos 2, 3, 4 and 5 are fragments of a circular frieze, and chiefly remarkable for the ease and grace in the pose and drapery of the figures.

PLATE No. 19.—Group from the Upper Monastery at Nuttu.

The fragment on the left represents the worship of the Dharma-chakra, Triratna and Tirchakra symbols, by shaven-headed monks. Some months after the photograph was taken, I obtained the right half of the panel containing more monks.

The centre figure represents a seated layman of rank. The throne is supported on legs representing lions. The right hand is upheld. The left hand holds what resembles a small vessel.

In other similar statues a lotus flower is held, probably a sign of rank. The usual torque amulet and chain with clasps are worn round the neck. The hair is bound in a simple manner by a band of beads or jewels. On the right

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is a portion of a panel representing a chief or king, on his throne with lion legs, under a canopy. A small figure on his left is standing on a Corinthian column, fanning him. Two seated figures are represented beyond. The two fragments underneath are parts of a narrow circular frieze that enveloped the base of a tope and represent a procession of ascetics.

PLATE No. 20.—Group from the Lower Monastery at Nuttu.

The hill had fallen in and partially overwhelmed this site, but three small chapels were excavated which yielded these and other carvings. Besides these, there were many plaster figures attached to the walls, which were too fragile to remove. The stone carvings are destined for the Central Museum at Madras.

PLATE No. 21.—Sculpture from the Lower Monastery at Nuttu.

This represents shaven-headed monks paying adoration to the Dharma-chakra or symbol of the wheel, which is surmounted by the Triratna, or symbol of the "Three Gems," above which are three wheels, or Dharma-chakras The Triratna is described as the triple object of veneration—Buddha, the law, and the church. The wheel symbol, is the wheel of the law of Buddha. The attitude of the supporting figure with uplifted hands, is suggestive of Atlas.

PLATE No. 22.—Sculpture from the Lower Monastery at Nuttu.

Buddha died at the age of 80 at Kusinara or Kusinagara, east of Gorakhpur, at a place called Kasia, and passed away—as he was born—under a Sâl tree. He is here represented lying on a four-legged bed with a mattress and pillow, surrounded by the chiefs of the Mallians of Kusinagara. The event occurred in B. C. 543. The evil-disposed cousin Devadatta is represented at the back with a diabolical expression of glee. A seated figure, with his back turned, is shown at the foot of the bed. The prostrate figure is probably one of the disciples ill from grief. The bed on which Buddha is lying might be a modern charpoy, and the presence of a mattress and pillow show that civilization in the first century A.D. was more advanced in India than it was in many western countries at the same period. The scene represented in Plate No. 16 is between two pilasters with Corinthian capitals. Close to Buddha's bed is a tripod, from which suspends what looks very like a modern soda-water bottle, but which was probably a porous vessel used for cooling the drinking-water of the Saint in his dying moments.

PLATE No. 23.—Part of a niche from the Monastery at Mian Khan.

The Mian Khan monastery had only been parially explored when the Plates Nos. 23 to 30 were taken. It must have been a place of importance; the enclosure measures 84 feet by 66 feet, and contains some eighteen topes. No relics or coins were found, but the sculptures, although very broken, are numerous, and of considerable interest. They are destined for the Imperial Museum in Calcutta.

The sculpture here represented is part of a niche or chapel.

A king and queen are seated at a small table engaged in gambling. The queen is seated on a stool with her feet on a foot-stool. The king is on a throne, his feet also on a foot-stool. The right arms of both are on the table. The left arm of the queen is uplifted as if throwing dice. In the back-ground are two female attendants with chaoris. The king has a jewelled plume in

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front of his turban. General Cunningham describes the upper part of the niche as containing Buddha's alms-bowl under an umbrella as an object of worship.

PLATE No. 24.—Figure from the Monastery at Mian Khan.

This is the upper part of what must have been a large statue, and measures about 2 feet 9 inches in height. The mode of dressing the hair is very elaborate. A band of jewels is worn across the forehead; the massive earrings drag down the lobe of the ear; a chain with dragon clasps is worn round the neck as well as a torque; a chain of stones or beads is worn over the right shoulder, and a string of amulets is worn across the body under the right arm, which has an armlet with a human head represented on it. Such rich ornaments show this to be a royal person, probably Prince Siddhartha before his asceticism.

PLATE No. 25.—Figure from the Monastery at Mian Khan.

This is a very perfect figure about 1 foot 2 inches in height. The halo denotes some connection with the church, but the ornaments are those of a king or chief. The mode of dressing the hair with a top-knot and jewels entwined is peculiar. The right hand, uplifted, has a representation of a lotus flower in the palm—another royal sign. Armlets are worn on both arms, and the left hand holds a small vessel for water, scent, or perhaps relics. Besides the drapery round the loins, there is a cloth over and about the shoulders, leaving the right shoulder bare.

PLATE No. 26.—Group from the Monastery at Mian Khan.

The small fragment at the upper lift is part of a small circular frieze representing ascetics. The three surrounding pieces represent Buddha and his disciples. The two lower carvings are terminal with boys, on lions, pulling their tails. I afterwards found the centre piece representing a boy mounted on a standing lion.

PLATE No. 27.—Group from the Monastery at Mian Khan.

No. 1, a small frieze of figures. No. 2, part of a circular frieze, representing ascetic life—a figure struck down by a storm. In the centre is a small tree with large leaves (Jack tree—*Arto Carpus integrifolia*)

No. 3 is a fragment of a standing Buddha. No 4 is the worship of symbols. Nos. 5 and 6 are parts of a frieze, probably representing one of the Jatakas, or birth-stones of Buddha.

PLATE No. 28.—Group from the Monastery at Mian Khan.

The heads Nos. 1 to 5 are particularly good, and show a variety of head-dress. No. 6, part of a garland frieze, is not so classical-looking as the frieze in Plate No. 14. No. 7 is a seated Buddha and disciples. No. 8 is a seated chief under an umbrella or canopy with surrounding attendants. No. 9 is a narrow frieze of niches with Persepolitan pillars.

PLATE No. 29.—Group from the Monastery at Mian Khan.

There is nothing about these fragments not already described, excepting the lower centre piece, which is part of the body of an elephant carrying a seated figure on a throne.

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PLATE No. 30.—Sculpture from the Monastery at Mian Khan.

This sculpture was found very much damaged. It represents an often-depicted scene. Devadatta caused an elephant to be drugged in hopes of his charging and destroying Buddha. People assembled at the city gate to witness the event, but instead of harm the animal does obeisance. Here we have a representation of walls with battlements, and a doorway with sloping jambs, like the Etruscan doors of the fifth and fourth centuries before Christ.

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Appendix J.

Tomb of Jahangir at Shahdara near Lahore.[1]

1. After the death of Akbar in 1605 A.D., his son Salim assumed the government of the empire under the title of Jahangir, "Conqueror of the world." Sir Thomas Roe, sent by King James in 1615 A.D., to the court of the Emperor, gives us an idea as to the state of India at the time. Though judicious, Roe is profuse in praise of the magnificence of the court, and speaks in high terms of the courtesy of the nobility and their entertainments. Referring to the natives he writes—

"They are a people of a strong and quick apprehension, ready wit, and very great fancy and ingenuity in all manner of fine works. This, their delicate stained cloths, their silks, their cotton carpets of so many mingled colors, in short, all their flowered works in silk, gold, and silver are plentiful evidences of. Then they make all sorts of cabinets, boxes, standishes, trunks, &c., with that exquisite skill and fancy that they deserve to be reckoned amongst the master workmen of the world in all respects. They'll inlay (with elephant's tooth, mother-of-pearl, ebony, tortoise shell or wire) anything that is capable of being wrought upon. They work abundance of cups out of agate, cornelian, and other fine stones; polish and cut all manner of jewels, and understand the value of them as well when they have done. They know how to buy and sell all those nice ticklish commodities, and he that gets the better of them in a bargain must be a very clever man indeed."

There was a great influx of Europeans about the court of Jahangir and considerable encouragement given to their religion. Tavernier, writing in A.D. 1651, tells us that the Emperor had a palace at Lahore, on one gate of which was a crucifix and on another a picture of the Virgin Mary. The traveller remarks—

"Some have thought them marks of Christianity which was anciently professed in those countries, but it is really nothing but a piece of flattery and hypocrisy of King Jahangir to oblige the Portuguese to be his friends."

2. Jahangir's buildings, except the tomb of Akbar at Sikandra, which, if not his design, was, as we see it now, the work of his time, are not on the same scale of magnificence as those of his father or of his son Shah Jahan. But amongst those worthy of particular notice are the Jahangir Mahal in the Agra Fort, built immediately after the death of Akbar; the tomb of Et-mad-ud-Dowlah (father of Nur Mahal, Jahangir's Queen) at Agra; and the gateway of the Sarai at Nur Mahal on the road to Kashmir, built 1620 A.D. In 1624 A.D. Jahangir paid his second visit to Kashmir, built many palaces as well as summer-houses and completed the celebrated Shahlimar gardens near Srinagar immortalised by poets and travellers. He was fond of Lahore and there built the tomb of Anar Kali; the Moti Masjid in the fort, now used for storing rupees; and the greater Khwabgah or sleeping palace, also in the fort.

3. In 1622 A.D. he fixed his court at Lahore, and when he died in Kashmir in 1627 A.D., his body was taken back to Lahore where it was buried in the garden of Nur Jahan. On the south side of the white marble sarcophagus, which rests in the centre of the building erected by Nur Jahan is inscribed "The glorious tomb of His High Majesty, Asylum of Protectors, Nur'ddin Muhammad, the Emperor Jahangir, 1037 A.H." (=627 A.D.)

[1] Views of Jahangir's Tomb are given in Hardinge's (son of the Governor General) "Recollections of India," folio London, 1847.

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Plate No. 1.—General Plan of the Tomb of Jahangir (Chromolithograph—Double Plate.)

4. Shahdara is on the west bank of the Ravi and about 3 miles from Lahore. Here are—

(1) The tomb of Jahangir with its square enclosure and garden.
(2) The sarai for the accommodation of native visitors to the tomb.
(3) The tomb and enclosure of Asaf Khan (Jahangir's Minister).
(4) The tomb of Nur Jahan (Jahangir's wife).

5. The whole place, except the actual tomb of Jahangir, looks ruined and neglected. Bahadur Shah, Ahmed Shah, and Ranjit Singh cruelly maltreated the buildings, and Ranjit Singh carried off many of their marbles and ornamental building materials. The occupation by the British troops after the Sikh war caused additional damage. Since that time the sarai between the tombs of Jahangir and Asaf Khan has been occupied by the Punjab Northern Railway as an engine yard. Holes were knocked into the walls, the grounds broken up, various gateways being converted into dwellings for the Railway employés. This latter evil has been remedied since 1881, and the place is at least no longer misappropriated.

6. The tomb of Asaf Khan has (by the Sikhs and others) been stripped of its marble and stone facings; only small portions of the encaustic tiles are left in the arched entrances. The building has received slight repairs to secure what remains. The north gateway of the enclosure to the tomb was converted by the Railway authorities into a dwelling, and is now in the hands of Bhai Mian Singh, who has proprietary rights of all the buildings of the enclosure. The gateway, with its handsome tile-work, should be freed of the modern additions which obscure it. Jungle and cultivation have taken the place of the original garden.

7. The tomb of Nur Jahan (not indicated on the plan, but to the south of Asaf Khan's) is in ruins, having been used as a quarry by the Sikhs; and Fergusson says, half the splendour of the temple at Amritsar is due to the marbles plundered from this mausoleum.

Plate No. 2.—Elevation and Section of Jahangir's Tomb—(Engraving—Double Sheet.)

8. Although the tomb of the Emperor has been better treated than those of his wife and minister, it is in considerable disrepair. Mr. Thornton, in the Gazetteer of Lahore, informs us that—

"it mourns the loss of an elegant lattice-work parapet of marble which surrounded the roof and galleries of the minars, and must have given a lightness to the structure which at present it does not possess." (Verified by General Cunningham.)

9. It is also asserted that a marble dome once rose from the centre of the roof over the vaulted chamber which contains the tomb, but that Aurangzib removed it in order to insult the remains of his unorthodox predecessor.[1] General Cunningham heard the same in 1838 A.D.

10. I do not believe that the central building had a dome, but Aurangzib may have taken down the structure. At all events it appears from the accounts of Tavernier that Aurangzib carted marbles to Aurangabad from Lahore; and as there are no quarries in the neighbourhood, it may be inferred that he com-

[1] The entrance gate of the sarai at Nur Mahal built by Jahangir is covered with animals and figures which would have been very offensive to a bigotted Muhammadan.

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menced the pilfering of buildings which Ranjit Singh more vigourously continued.[1]

11. The marble pavilion in the Hazuribagh, near the Lahore Fort, which I believe came from the centre of Jahangir's tomb, has abundant evidence of having been designed by Muhammadans. In setting it up on the present site, the Sikhs introduced a good deal of their own ornament, but the modern work can be easily detected, whilst the older portions, such as the columns of the upper apartment, the trellis railings, and much of the terrace inlaid work is of the same style and period as the tomb of Jahangir.

12. The central platform over the sarcophagus (see Section, Plate No. 1) measures 53 feet 6 inches square, and the marble paving, by which it is covered, has indications of having supported a structure above. The inner line of a band of red sandstone measures 45 feet square, the exact dimension of the exterior wall of the Hazuribagh pavilion. When the plan of the latter is applied to the plan of the platform other coincidences become evident, the centre apartment of the Hazuribagh pavilion falling over the present skylight of the central chamber of the tomb, and its columns taking an alignment over substantial vaultings.

13. The central chamber of Jahangir's tomb, although approached by four passages, is shut in on three sides by handsome screens of pierced marble, and can only be entered on the west side. (See Section, Plate No. 1.)

14. The building in its present condition is very incomplete and neglected. A most careful scrutiny of all its parts is required before arriving at a just appreciation of the original design. Many years ago clumsy repairs were applied in coloured plaster to the inlaid portion of the red sandstone façade of the colonnade (see Plate No. 3). The interior of the verandah was up to 1881 covered with plaster and whitewash, a partial removal of which now reveals a handsome tile dado (see Plates Nos. 6 and 7) and in parts coloured frescos. It is doubtful whether the terrace of marble mosaic covering the entire building keeps out rain; it is discoloured and decayed. A shower brightens up the colours of the various slabs, but the effect is transient and soon disappears under a warm sun.

15. To restore the tomb and surroundings in the same thorough way as the Taj would cost a large sum; meanwhile repairs have been executed by Lieutenant Abbott, R.E., who was appointed by Sir Charles Aitchison to the

[1] Vol. I, Monuments Anciens et Modernes de L'Hindoustan. L. Langlès, Paris, 1821, page 144, speaking of Aurangabad, "Le Voyageur Tavernier, qui parcouroit ces cantons en 1645, vit en effet le prince Musulman (Aurangzib) occupé a construire dans sa nouvelle ville une magnifique mosquée un tombean et un tchoultry en l'honneur de sa premiere femme. Les marbres employés aux deux premiers monuments etaient apportés de Lahor." In vol. II, page 146, it says: "Tirés des' montagnes de Lahor c'est a dire de la distance de plus de quatre mois de chemin. Le meme voyageur rencontra trois on quatre cents chariots trainés par douze et quinze buffles, et chargés d'enormes blocs de marbre."

Moorcroft. Travels in the Himalayan Provinces, 1819-1825. John Murray, London, vol. I, page 108 (May 1820). "There is nothing worthy of note at Shahdehra except the tomb of Jahangir Shah. The structure which is built of a reddish freestone stands in the centre of a spacious quadrangle to which entrance is given by a handsome gateway of marble and enamel. It is surrounded by a long corridor with cells for fakirs. The corridor is paved with variegated marbles and the walls are decorated with paintings. In the interior of the mausoleum is an elevated sarcophagus of white marble, enshrining the remains of the sovereign of Delhi, the sides of which are wrought with flowers of mosaic, in the same style of elegance as the tombs in the Taj at Agra, the floor and walls of the chamber are of marble, and along the latter run passages of the Koran. *The building was surmounted, it is said, by a dome*, but it was taken off by Aurangzib, that his grandfather's tomb might be exposed to the weather as a mark of his reprobation of the loose notions and licentious practices of Jahangir. Such is the story, but more probably the building was never completed. The roof is now square presenting an open work screen, with a lofty minaret at each angle. The edifice is of great extent and of surpassing beauty."

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charge of the Punjab Archæological Sub-division. The security of the buildings should be assured and means taken to bring the various ornamental portions into their original prominence. Cleaning off dirt and whitewash from existing mosaics and tile-work, and securing them in their places, cleaning and renovating the coloured paintings of the interior, seem to me remedies which should be unsparing.

Plate No. 3.—Details of Marble and Stone on the outer Face of the Tomb (Chromolithograph—Single Plate.)

Plate No. 4.—Details of Marble and Stone Pavement (Chromolithograph—Single Plate.)

Plate No. 5.—Details of Marble Mosaic and Fresco (Chromolithograph—Single Plate.)

16. Although not so extensive or of such costly materials as Akbar's tomb at Agra, this building and its surroundings must have satisfied the most lively and appreciative imagination. The outlying gates of the enclosure were brilliant with frescos and glazed tiles, whilst all the resources of the art of inlaying in marble, stone, and pottery were lavished on the central tomb.[1] There is no structure in India which presents so many classes of mosaic work as this.

I.—The whole of the red sandstone façade of the colonnade is incrusted with black and white marble disposed in panels and niches filled with outlines of vessels, flagons, &c. The ornament (see detail of colonnade, Plate No. 3) is dignified without too great severity, and the detail patterns are appropriately subordinate to the leading lines of the arcade and corner towers.

II.—The four minarets, the most prominent features of the building can be seen from a considerable distance, and are inlaid with zigzag bands of variegated marbles and yellow stone. (See Plate No. 3.)

III.—The terrace and verandah are paved with mosaics of marble and stone laid in geometrical patterns. (See Plate No. 4.)

IV.—The sarcophagus and the circular bosses of the spandrils of the colonnade are of veritable "Pietra Dura." (See Plate No. 5.)

[1] The art of inlaying for architectural purposes may be classed as follows:—

Ancient Mosaics.—Dating from the time of the Egyptians to the era of Constantine the Great, A.D. 320. The best known among these are the Roman mosaics which date from 80 B.C., and are thus classified:—

i.—Opus Tesselatum, consisting of small tesseræ of marble composing a geometric figure, such as the pavements at Pompeii.

ii.—Opus Sectile, consisting of slices of marble producing a pleasing effect through shape, colour, and vein, introduced about 50 B.C.

iii.—Opus Figlinum, a more extended scale of shade and colours used than in Opus Tesselatum, and the material compounded of silex and alumina, in all colours.

iv.—Opus Vermiculatum, composed of Figlinum in conjunction with fragments of marble and gems, figures, ornaments, pictures, applied to walls and ceilings. (An example of ancient mosaic was found at Hockstow in Lincolnshire dating 200 A.D.)

Mediæval Mosaics.—Date from 320 A.D. to 1350 A.D. and consist of three varieties, which obtained universally in Italy:—

i.—Glass mosaic, Opus Musivam, for walls and vaults.

ii.—Glass Tesselation, Opus Græcanicum, generally inlaid in church furniture.

iii.—Marble Tesselation, Opus Græcanicum and Opus Alexandrinum formed into pavements. This is an arrangement of small cubes, usually of porphyry or serpentine in grooves cut in the white marble slabs which form the pavement (English example, Edward the Confessor's tomb, 1270 A.D.)

Florentine Mosaics or Pietra Dura, introduced in 1558 A.D. in imitation of the ancient Opus Sectile.

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V.—Lastly, the dados of the verandah and four approaches to the central chamber are of glazed tile mosaic. (See Plates Nos. 6 and 7.)

17. There can be little doubt that the graceful and delicate foliated Pietra Dura which is used as exterior ornament for the first time in Jahangir's tomb and became so characteristic a feature of the Taj at Agra, and Shah Jahan's other buildings, was introduced from Florence. The Fabrica Ducale of Florence was founded by Ferdinand I., Grand Duke of Tuscany, in 1558 A.D. The first *imitation* of the Florentine work that I know is inside the Jagmandir Palace at Udaipur, the very building in which Shah Jahan was located when a fugitive prince, and from which I think it not unlikely he got the idea of the work.

18. A very bold class of floral mosaic had, it is true, been introduced into the gateway of Akbar's tomb at Sikandra in A.D. 1613, but the example in the Jagmandir Palace of ten years' later date is much nearer related to the Florentine Pietra Dura.

19. The following are some of the principal oriental mosaics :—

(1) Palace of Asueras, Persia, B.C. 519-550.
(2) Greek mosaic pavements, time of Alexander the Great, B.C. 323.
(3) Byzantine glass mosaics, A.D. 350.
(4) Ala-ud-din's gateway at the Kutub, Delhi, inlaid with bands of marble, A.D. 1310.
(5) Tomb of Tughlack Shah at Delhi, inlaid with bands of marble, A.D. 1321.
(6) Mosaic pavement, Alhambra, A.D. 1354.
(7) Tomb stone of Ahmed Shah's wife, Ahmedabad, inlaid with marble and mother-of-pearl, A.D. 1430.
(8) Tomb of Hoshang Shah at Mandu, tesselated pavement, A.D. 1432.
(9) Mosaic pavement in coloured plaster, Jamali Kamali Tomb, Delhi, A.D. 1528.
(10) Kila Kona Mosque, Delhi, marble mosaic, A.D. 1540.
(Introduction of Pietra Dura at Florence, A.D. 1558.)
(11) Akbar's Mosque, Fatehpur Sikri, geometric mosaics, A.D. 1571.
(12) Raiun Ungan Palace, Udaipur, mosaic pavement, A.D. 1571.
(13) Akbar's tomb, Sikandra, floral mosaics, &c., A.D. 1613.
(14) Jagmandir Palace, Udaipur, Pietra Dura, floral patterns, A.D. 1623.
(15) Jahangir's tomb, Lahore, mosaic and floral Pietra Dura, A.D. 1627.
(16) Etmad-ud-Dowlah's tomb, floral mosaics, Pietra Dura, Agra, A.D. 1628.
(17) Jess Mandir Palace, Amber, black and white marble mosaic, A.D. 1630.
(Influence of Austin de Bordeaux at Agra and Delhi.)
(18) Shah Jahan's palaces, Agra, floral Pietra Dura, A.D. 1639.
(19) Shah Jahan's Taj, Agra, floral Pietra Dura, 1648.
(20) Shah Jahan's palace, Delhi, black marble Pietra Dura, floral patterns introducing birds, animals, and Orpheus, A.D. 1648.
(Four skilled mosaic workers sent from Florence to the Great Mogul, 1688 A.D.)

Plates Nos. 6 & 7.—Details of coloured Tile Mosaic (Chromolithographs—Single Plates.)

20. The tile dados in the verandah and passages (see Plates Nos. 6 and 7) are particularly handsome and of the mosaic class, which became popular in the

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Lahore buildings. The employment of glazed tiles for architectural purposes dates from Rhamses II. (B.C. 1452). The Chinese also used coloured porcelain in their buildings from an early period; but as far as I have been able to ascertain, the first Muhammadan building in which glazed tiles were used is the Villa Viciosa, mosque of Cordova, in Spain, which, according to Prisse, dates from A.D. 965, and according to Fergusson from A.D. 1200. General Cunningham dug up a quantity of blue glazed tiles outside the Kutub-ul-Islam Mosque at Delhi, the date of which must have been the latter part of the 12th century. He also identified the date 500 of the Hijra on a blue glazed tile in the Lahore Museum, which would correspond to about 1107 A.D.

The following oriental buildings are good examples of the early employment of tiles :—

(1) Jami Masjid, Budaon, 1223 A.D.
(2) Tomb of Bahawal Huk, Multan, 1250 A.D.
(3) Mosque at Tabriz, Persia, 1294 A.D.
(4) Mosque of Chey Koum, Cairo, 1354 A.D. (The earliest use of glazed tiles in Cairo.)
(5) Tomb of Tamerlane's father, Samarkand, tile mosaic, 1360 A.D.
(6) Tomb of Tamerlane at Samarkand, tile mosaic, 1404 A.D.
(7) Man Singh's Palace, Gwalior, tile mosaics, 1507 A.D.
(8) Jamali Kamali Tomb, Delhi, tile mosaics, 1528 A.D.
(9) Tomb of Muhammad Mumin at Nakodar near Jullunder, 1612 A.D.
(10) Jahangir's tomb, Lahore, tile mosaics, 1627 A.D.
(11) Wazir Khan's mosque, Lahore, tile mosaics, 1635 A.D.

The use of brightly coloured tiles in buildings is particularly grateful to the eye in hot and sandy localities, and I well remember at Sukkur in Sind, where the vegetation is, to say the least, scarce, how gladly one's eye rests on the little patches of gay tile-work in the tombs and buildings of the town.

Plate No. 8.—Details of paved walks (Chromolithograph—Single Plate.)
Plate No. 9.—Details of Alcove and Wall (Engraving—Single Plate.)

21. The garden of Jahangir's tomb is laid out in 16 equal squares, separated by paths of brick laid on edge, channels of water, and fountain tanks. The paths about the centre building are a species of mosaic, the brick-on-edge being laid in geometric patterns bordered by black marble (see details C, D, E, Plate 8). A wall with alcoves at the angles surrounds the whole, on all four sides, but the river has washed away the corner to the south-east (see Plate No. 1). The encroachment has, for the present, stopped. There are gate buildings on the north, south, and west. That to the west is of red sandstone, inlaid with marble mosaics, also decorated with fresco.

22. It is most desirable that means should be found to put the grounds of the two tombs in good order, and the jungle and cultivators got rid of. The place is distinctly one of the most interesting in Lahore, and is resorted to by both Europeans and Natives.

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Appendix K.

Shahlimar Bagh, Lahore.

1. The number and extent of the ruins which surround the present walled city show that Lahore and its environs covered a circle with a radius of about 3 miles. The whole area between the Shahlimar gardens and the River Ravi is filled with the remains of tombs, mosques, and numerous gardens, which during the reign of Shah Jahan must have formed a vast and picturesque group worthy of an imperial city.

2. The Shahlimar Bagh, or Imperial Garden Palace, some 6 miles east of the Lahore Fort, was designed and built in 1637 A.D. for Shah Jahan by Ali Mardan Khan, in development of Jahangir's Shahlimar gardens on the city lake at Srinaggar in Kashmir.

3. This latter well-known summer retreat, measuring 500 by 207 yards, is enclosed by a masonry wall 10 feet high, and arranged in four terraces. A mountain stream traverses the water channels and cascades of the garden. There are various pavilions, the uppermost being the best and surrounded by fountains.

4. The Lahore garden, measuring about 520 by 230 yards, is shut in by a masonry wall 20 feet high, and arranged in three terraces with a number of alcoves, gateways, and isolated pavilions; on the east side there is a Turkish Bath or Hammam. Water from the Bari Doab Canal traverses the channels, cascades, and fountain tanks from south to north.

5. The disturbed state of the Punjab in the eighteenth century placed the palaces and buildings of the Moguls at the mercy of Afghans and Sikhs. The invading army of Nadir Shah encamped in the gardens in A.D. 1738. Ten years later Ahmed Shah's camp was fixed in the vicinity. Shortly after, 1799, Ranjit Singh restored the gardens which had gone to ruin during the troublous times of Ahmed Shah, but he removed the marble pavilions and substituted plaster structures in their place.

6. The grounds, although Government property, are at present let out on lease for the cultivation of fruit, the consequence being that the upper and lower plots are too thickly planted, and cared for without regard to arboriculture.

7. Lieutenant Abbott, R.E., Assistant Engineer, Archæological Sub-division, Punjab, has done a good deal to improve the condition of the grounds and prevent their being flooded, but the flow of water through the channels is still out of control, and the lower terraces get frequently swamped, thereby causing deterioration of the masonry walls and walks. Repairs have also been applied to some of the pavilions, &c., but a good deal remains to be done before the place can be said to be in proper preservation.

8. The Shahlimar Bagh is one of India's Imperial works, and as such has, I submit, a claim to the consideration of the Governor General in Council, as well as of the Punjab Government. Some assistance has, for the past two years, been given in money from Imperial funds, but to place the grounds and buildings in substantial repair will cost a large sum, probably ₹50,000; they are resorted to by large numbers of residents, European as well as native, and could under scientific direction be rendered both profitable and attractive.

9. Muhammadan Princes all over the world showed as much taste in their dwellings as in their mosques and tombs, but as the conditions of climate,

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custom, and religion necessitated a special type of building, their palaces were not compact masses like those in Europe, but consisted of a number of detached pavilions, reception rooms of great and little state, sleeping and other apartments, scattered over large spaces and separated by trees and gardens; they were therefore more liable to succumb to the ravages of time and weather, or to mutilation by invaders and conquerors.

10. Among the numerous Mogul Palaces known in India during the present century, only a few exist. Those in the Lahore Fort have been altered so utterly as to attract little attention. The Delhi Fort Palaces have given way to barracks, only some of the more precious buildings having escaped destruction. The Agra Palace, owing probably to the peculiar necessity during the mutiny of 1857 of housing in it families of English officers, has remained in some degree intact. A special pass from the Commissary of Ordnance admits the visitor to the Palace of Akbar in the Allahabad Fort, but it is unrecognisable, except as a depôt for ordnance stores. All these were originally highly ornamental structures, with court-yards, gardens, and fountains, special halls for interviews with the Emperor and public durbars, women's apartments, galleries and cloisters, guard-rooms, &c. Old Indian miniatures, most of which have been acquired for foreign collections, give an idea of princely domestic life. Ladies of rank are represented performing their toilets in little courts with fountains and trees; their husbands are shown seeking rest and repose in gardens of the seraglio. To qualify the heat and glare of the fierce tropical sun was the aim of Indian architects, who got to well understand the value of enclosed courts with their cool shade, pleasant shrubs and flowers, running water, and splash of fountains.

11. The following are some of the principal gardens of the Mogul Emperors:—

Baber, reigned A.D. 1526—1530.

This Emperor built the garden and mosque, called the "Cabul Bagh," at Panipat, Punjab, to commemorate his victory over Ibrahim Lodi, A.D. 1527. (Only a mosque and Baber's inscription remain, the garden no longer exists.) The body of Baber was in A.D. 1530 temporarily interred in the Ram Bagh, a well-known garden at Agra, but afterwards removed to Cabul. Prince Kamran, brother of Humayun, when viceroy, was the first to begin garden-building at Lahore, and a pavilion of his is now used as a toll-house at the bridge of boats.

Humayun, reigned A.D. 1530—1556.

Humayun's Tomb stands in the midst of a fine garden, which within the last few years was disfigured by use for cultivating tobacco and other crops. *The leaseholder, a descendant of the last king of Delhi, derived his income from the profits made out of the grounds.* The gardens are now cared for.

Akbar, reigned A.D. 1556—1605.

Abul Fazl states that Akbar brought gardeners from Persia to Lahore to cultivate grapes and melons. Akbar constructed gardens at Fatehpur Sikri, but nothing of importance. During his reign Man Singh made the Dilaram garden on the bund of the Tal Koutara Lake at the Foot of the Amber Palace, near Jaipur. The garden of the palace of flowers at Urcha was also work of his time.

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Jahangir, reigned A.D. 1605—1627.

Jahangir was a great gardener:—

I.—The Shahlimar gardens, near Srinagar in Kashmir, being the most important of his work.

II.—The grounds surrounding the tomb of Akbar, his father, at Sikandra were laid out in his reign.

It is said that Nur Jahan, his Queen, selected the sites of—

III.—The Nasim Bagh,
IV.—The Nishat Bagh,
V.—The Manusbal garden,
VI.—The Vernag garden,
} in Kashmir.

The following were constructed by the Emperor:—

VII.—Garden of the larger Khwabgah in the Lahore Fort (no longer exists).

VIII.—The Daolat Bagh at Ajmir.

IX & X.—The gardens of the two Island Palaces at Udaipur, the Jagmandir and Jagnavas.

XI.—The Khushru Bagh at Allahabad.

XII.—Garden round Etmad-ud-Dowlah's Tomb at Agra.

XIII.—Nur Jahan's garden at Shahdara, Lahore (where the Emperor was buried).

Shah Jahan, reigned A.D. 1627—1658.

This Emperor built:—

I.—The Shahi Bagh at Ahmedabad (when Viceroy).

II.—The Lahore Shahlimar gardens.

III.—The Haiyat Baksh gardens in the Delhi Fort (now destroyed).

IV.—The Anguri Bagh in the Agra Fort.

V.—The gardens surrounding the Taj at Agra.

VI.—The Kandarhari Bagh at Agra (where one of his wives was buried).

VII.—The garden of the smaller Khwabgah, in the Lahore Fort.

Of his period were:—

VIII.—The Begam's Bagh, or Garden of Jahanara, Delhi (now the Queen's gardens).

IX.—Garden of Zeban Nishan, Lahore (only the gateway known as the Chauburji now remains).

X.—Roshanara Bagh, Delhi.

XI.—Pinjore gardens near Kalka on the road to Simla.

XII.—The Golabi Bagh, Lahore (only the entrance gate now remains).

Aurangzib, reigned A.D. 1658—1707.

This Emperor built no gardens of importance.

Modern gardens, after A.D. 1707, were—

I.—Kudsiah Bagh at Delhi.

II.—Garden of Safdar Jang's Tomb at Delhi.

III.—Ram Bagh at Amritsar
IV.—Hazari Bagh at Lahore
} Ranjit Singh's time.

V.—Gardens of the Begums of Bhopal.

VI.—The Bari Mahal at Udaipur has a garden for its upper story, surrounded with marble trellis kiosques, and pavilions.

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PLATE No. 1.—Chromthographic Plan of the Shahlimar Gardens (Double Plate.)

12. As will be seen from the plate, the arrangement of the Shahlimar gardens follows the usual formal plan of the Muhammadans. On entering the gateway to the south, there are four square plots separated by water channels and a row of fountains down their centre. Each plot is alike, arranged as shown at O O O O. Between the west and east enclosure walls are two pavilions, one now used for natives, the other for European visitors. The latter was probably the women's apartments, as it is shut in from outside by a small projecting garden (not shown on the plan). Passing up the centre avenue, one reaches the principal pavilion and large tank, L L, filled with fountains and surrounded by ornamental flower beds. South-east of this pavilion is a building called the Khwabgah,[1] or sleeping room, and in the centre of the east boundary wall of the grounds a Hammam, consisting of various domed rooms fitted with brightly painted doors. The terraces flanking the large central tank east and west are 14 feet below the upper garden, and 4′ 6″ above the lower garden. The tank and its walks are raised some 4′ 6″ above this intermediate terrace, forming, with its fountains and pavilions, the chief attraction of the place. The lower garden is broken up into four square plots, each arranged as at B B B B, and separated by water channels and walks. The gateways at E and D are decorated with tiles. The brick-on-edge walks are damaged by the overflow of the water from the channels, and the trees and shrubs closely packed present a jungly appearance.

PLATES Nos. 2 & 3.—Chromolithographs of Details of the Work (Double Plate.)

13. The coloured tile work on the gateways, shown at E and D on the General Plan, is of the mosaic class. The leaves and flowers of the different patterns are formed of separate pieces of tile, accurately cut and fitted, the colours being very brilliant. The enamel glaze is of light and dark green, white, yellow, orange, purple in two shades and light and dark blue. The tiled decorations cover both the interior and exterior of each gate, and the whole should be carefully preserved. It is very desirable for visitors to have access to the outside, which at present is not easy.

PLATE No. 4.—Engraving of Details (Single Plate.)

14. This shows the marble details of the fountains, &c., in the great tank at L L on the General Plan.

[1] Writing on 6th May 1820, Moorcoft says: "I started at three, and at nine reached Shahlimar, the large garden laid out by order of Shah Jahan, where I took up my abode in a chamber erected by the Raja close to a well, and a reservoir which it supplies, and from which jets-d'eau are made to play so near to the apartment as to cool the air at its entrance. Ranjit Singh has to a considerable extent put the garden in repair. It is said to contain 100 bigahs, the whole enclosed by a wall, in the course of which are several buildings. The grounds are intersected by canals, and the walks are formed of bricks laid edgeways. In the middle of the garden is a large square basin for holding water, furnished with copper tubes for fountains, and a white marble slope, carved into a surface of leaves and shells, divided into compartments by lines of black marble. There are some open apartments of white marble of one story on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge rounding the room at top, whilst streams of water spout up through holes in the floor. This is called "Sawan Bhadon" as imitative of the alternation of light and darkness with clouds and heavy showers in the season of the rains. The ground is laid out in platforms and is covered with fruit-trees."

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Appendix L.

Lahore Fort.

PLATE No. 1.—Plan showing the Original Buildings. (Engraving, Double Plate.)

1. The city of Lahore formerly "*Lohawar*" was founded between the first and seventh centuries of the Christian era by a Rajput colony.[1] No Hindu remains have been discovered in evidence of the architectural pretensions of this period. The present buildings are those of the reigns of Humayun, Akbar, Jahangir, Shah Jahan, and Aurangzib.

2. During Akbar's residence at Lahore (1584-1598 A.D.) he enlarged the fort and round it and the city built a wall, portions of which still exist. The *Akbari Mahal*, shown in the plan in the east portion of the fort, was a work of his time, but now demolished. He also built a *Throne-room*, which I imagine lay west of the existing Diwan-i-am. The present hospital occupies an old Hammam and part of a hall which is probably a portion of the Throne-room. The *gateway* leading from the Hazaribagh is also of Akbar's time.

3. Jahangir fixed his Court at Lahore in 1622 A.D., and built the *Greater Khwabgah* on the north face of the Fort. It consisted of a large quadrangle, with a colonnade on three sides, of red sandstone columns, carved with bracket capitals of the figures of elephants, griffins, and peacocks, resembling the ornamentation of the Jahangir Mahal in the Agra Fort. On the centre of the fourth side which overlooked the River Ravi was a lofty pavilion, and on either side, at the corners, two chambers with elaborate Hindu columns. The buildings have undergone complete alteration for military purposes, but the two corner buildings could be restored. In the centre of the quadrangle was a garden and beneath the pavilions and colonnades, under-ground apartments for refuge from heat. The *Moti Masjid* was Jahangir's work, and, although of marble, has been converted into a Government treasury. The style of its architecture is plain, but of an interesting transitional period. The building has been somewhat repaired and means taken to protect the marble from the hauling about of heavy treasure chests.

4. In the reign of Shah Jahan the Palace was enlarged. A *smaller Khwabgah* was erected, west of that built by Jahangir. The building still exists, although altered to suit the purposes of a chapel. The garden and surrounding buildings also remain, but the latter have been converted into quarters greatly to the detriment of their marbles. In front of the Khwabgah is the Arzgah, where the Omra assembled every morning to receive the Imperial commands. Left, or west, of the Khwabgah were erected two buildings known as the *Shish Mahal*, or *Saman Burj*, and *Naulakka Pavilion*. The Shish Mahal, with its sparkling mosaics of glass, is celebrated as the place where the British sovereignty of the Punjab was formerly recognised by Ranjit Singh. The Naulakka Pavilion is a costly marble erection, inlaid with "Pietra Dura." A new gate was opened into the Shish Mahal for the Emperor's private use, called the *Hati Pul* gate (or *Hathiyar Paur*), now the only entrance to the Fort. In the centre

[1] Ferishta says that in A.H. 143 (=760 A.D.) the Moslems greatly increased; when issuing from their hills, they obtained possession of Kirman, Peshawar, and all the lands adjacent; and that the *Paja of Lahore*, who was of the family of Ajmir, sent his brother against these Afghans who were reinforced by the tribes of Khilji of Ghor and Kabul, just become proselytes to Islam.

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of the Fort enclosure Shah Jahan erected the *Diwan-i-am* since vandalised into a barrack, but the columns of marble and stone, and throne of the interior, are *in situ*, and the rooms at the back (with their marble dados and coloured frescos, considerably damaged by whitewash) are parts of the original structure. The northern front of the Palace extended some 500 yards along the banks of the river, which in Shah Jahan's time flowed under its walls. The whole wall surface was covered with elaborate designs in "Kashi," or tile mosaics, forming one of the most striking features of the Fort. Little is known by visitors of this tile work, as the space beyond the wall is sacred to the Commissariat Department, and not accessible to the public. It is well worth preservation; the designs include figures of men and animals, representations of the sun and zodiacal signs. Detailed drawings of some have been prepared under Lieutenant Abbott, R.E.

5. The Mogul buildings in the Fort were used by Ranjit Singh: the Shish Mahal became a reception-room, and he added on a number of buildings, not improving to its appearance. He also made the Huzuri Bagh outside to the west, and in its centre erected the marble pavilion, which, I believe, was originally the central feature of Jahangir's Tomb at Shahdara. Moorcroft visited Ranjit Singh at Lahore in May 1820, and his description of the Fort runs as follows[1]:—

"Lahore is surrounded by a brick wall, about 30 feet high, which extends for about 7 miles, and is continuous with the Fort. The latter, in which the Raja resides, is surrounded by a wall of no great strength, with loopholes for musketry. A branch of the Ravi washes the foot of its northern face, but it has no moat on either of the remaining sides. The Palace within this enclosure called the Saman Burj, which is of many stories, is entirely faced with a kind of porcelain enamel, on which processions and combats of men and animals are depictured. Many of these are as perfect as when first placed in the wall. Several of the old buildings are in ruins; others are entire, and throw into shade the meaner structures of more recent date. Ranjit Singh has cleared away some of the rubbish, and has repaired or refitted some of the ruined buildings of Jahangir and Shah Jahan, but his alterations have not always been made with good feeling or taste. The great square and buildings of the principal mosque have been converted into a place of exercise for his Sipahi infantry, and he has stripped the dome of Asaf Jah, the brother of Nur Jahan Begum, of its white marbles to apply them to the erection of some insignificant apartments in the garden of the mosque. The Diwan-i-am is a long apartment, supported by many pillars."

6. After the peace of 1846 the British troops were quartered in the fort, and since then the buildings have been so altered and destroyed as to attract little interest. A great deal may, however, be done to bring what remains of the old architecture into prominence by resuming charge of the best buildings as objects of interest, and by freeing them of their present occupants and excrescences. The various recommendations submitted to Government are embodied in pages XXIII and CLXXXVII of my Annual Report for 1881-82, and page CIX of the Report for 1882-83.

[1] Travels in the Himalayan Provinces of Hindustan, &c., by Mr. W. Moorcroft and Mr. G. Trebeck, from 1819—1825 A. D.: London, John Murray.

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Appendix M.

Golden Temple at Amritsar, Punjab.

1. Amritsar was founded in A.D. 1574 around a sacred tank from which the city takes its name "Pool of Immortality." The site granted by the Emperor Akbar to Ram Dass, the Guru of the Sikhs, became covered with temples and huts and was at first named Ramdaspur, from the founder. He made Amritsar the proper seat of his followers, the centre which should attract their worldly longings for a material bond of union, and the obscure hamlet with its little pool (General Cunningham tells me there was a village named "Chak" on the site) has grown into a populous city and the great place of pilgrimage of the Sikh people. In A.D. 1756 Prince Timur, the son of Ahmed Shah Durani, expelled the Sikhs from Amritsar, demolished the buildings, and filled the sacred reservoir with the ruins.

In A.D. 1762 the army of the Khalsa assembled at Amritsar, the faithful performed their ablutions in the restored pool, and the first diet or Gurumutta was held. The same year Ahmed Shah destroyed the renewed temples and polluted the tank with the blood of cows. In A.D. 1764 the Sikhs became masters of Lahore, the chiefs again assembled at Amritsar, proclaimed their own sway, and rebuilt the temples.[1]

2. In A.D. 1802 Ranjit Singh repaired the principal buildings and roofed the temple with sheets of copper gilt.

3. The Tank, as it now exists, is about 500 feet square, and fed by the old Hasli Canal. The Golden Temple stands on a platform in the centre, and is approached by a pier, at the end of which is the Darshani Door or "Gate of Sights." The Tank is surrounded by bangahs, *i.e.*, dwellings for visitors and pilgrims. To the east is a garden with several fountains, called the Guru-ka-Bagh made in A.D. 1588, and due south of this the Kaulsar Tank, 410 by 170 feet. Further east stands the tomb of Baba Atāl (built in A.D. 1628). The whole place is full of interest although so comparatively modern. In repairing the Golden Temple, Ranjit Singh used many of the inlaid decorations and marbles carried away from the tomb of Jahangir and other Muhammadan monuments at Lahore. It is stated in the official list of buildings of interest published by the Punjab Government in 1875, that the design of the temple repaired by Ranjit Singh was borrowed from the shrine of the Muhammadan Saint Mian Mir, near Lahore (1635 A.D.).

4. At the request of Sir Robert Egerton, the late Lieutenant-Governor, I had a careful survey made of the Tank and buildings. It will therefore be more fitting to postpone a detailed description. The architecture is an adaptation of Muhammadan styles, flavored with a good deal that is of Hindu tradition. Birds and animals are introduced in the marble mosaics, and mythological scenes are depicted in the paintings of the interiors. A peculiar flat arch is of frequent use in the façades, and seems to have been universal in Sikh buildings and tombs.

Illustrations of the Doors of the Darshani Gate.

No. 1.—Engraving of the Plan and Elevation (Double Plates.)
Nos. 2-4.—Chromolithographs of Details of Wood and Ivory (Single Plate.)
No. 5.— Ditto Ditto (Double Plate.)

5. The doors of the Darshani Gate are of shisham wood, the front overlaid with silver, the back inlaid with ivory. The silver plated front is ornamented

[1] See Captain Cunningham's History of the Sikhs: London, 1849.

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with panels only. The back arranged in square and rectangular panels with geometric and floral designs, in which are introduced birds, lions, tigers, and deer. Some of the ivory inlay is coloured green and red, the effect being extremely harmonious.

6. In January 1881, when I first visited Amritsar, I noticed the mosaics to be suffering from dirt and neglect, and recommended their being periodically cleaned and kept from cracking by careful oiling.

7. The earliest specimen of oriental marquetry that I know occurs in the famous Somnath Gates, now in the Agra Fort. The elaborate Saracenic patterns on them prove that, even if the wood frames were originally in the Somnath Temple, they must have been re-carved by Mahmud of Ghazni. They date, at all events, from the early part of the eleventh century, and having been recently cleaned are discovered to be really of sandalwood.

Mr. Fergusson writes—

"The carved ornaments on them are so similar to those found at Cairo in the Mosque of Ebn Touloun (A.D. 885) and other buildings of that age, as not only to prove they are of the same date, but also to show how similar were the modes of decoration at these two extremities of the Moslem Empire at the time of their execution."

8. The wooden mimbar or pulpit in the mosque of Qous, Cairo (twelfth century A.D.) and the marquetry in the Mehrab of the mosque of Nesfy Qeyçoum also at Cairo (fourteenth century A.D.) are inlaid with ivory, the geometrical and floral patterns, which are most elaborate and beautiful, resembling Indian work of the same class.

9. The doors of the mosque of Khazrete at Samarkhand (the building dates before 1405 A.D. when Tamerlane died) are of wood inlaid with ivory, in patterns very Indian in design, and as we know Tamerlane to have been much struck with Indian architecture when he invaded India in A.D. 1398, and to have carried off Indian workmen from Delhi to Samarkhand, it is probable that examples of marquetry existed there before the fourteenth century.

10. The earliest existing specimens of Indian marquetry I know are at Ahmedabad and Bijapur. The wooden canopy over Shah Alam's tomb (A.D. 1475) at the former place being handsomely incrusted with mother-of-pearl. The doorways of the Ashar Mahal (A.D. 1580) at the latter place are inlaid with ivory.

11. The canopy over Sheik Salim Chisti's tomb (A.D. 1581) at Fatehpur-Sikri is of wood covered with tesseræ of mother-of-pearl.

12. The doorways in the Amber Palace (A.D. 1630) near Jaipur are of wood variously ornamented with—

I.—Carved panels.

II.—Inlays of ivory.

III.—And small lozenges of ivory which are incrusted with what is known as Bombay inlaid work. Unfortunately these doors are very much neglected and falling to ruin.

13. The doors of the Bari Mahal (A.D. 1711) at Udaipur are of another species of marquetry, some being ornamented with small panels of wood overlaid with ivory, like the modern work done at Vizagapatam, only in far better taste.

14. The inlaid work of Bombay was imported from Shiraz and Persia, and is the least effective of any of the Indian wood inlays being extremely minute and monotonous in design.

15. The modern Hoshiarpur work resembles that in the Darshani Gate. It is a promising and rising art manufacture and could derive material for new patterns from the examples above quoted.

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Appendix N.

Badshahi Sarai at Nurmahal, near Jalandhar.

(The Illustrations are from Photographs reproduced by Heliogravure.)

1. The following description is given by Major General Cunningham, Director General of the Archæological Survey (see Report, Vol. XIV) :—

"The small town, Nurmahal, in the Jalandhar Doab, was named after the famous Empress of Jahangir, and in honour of her its Badshahi Sarai was built of unusual size, and with two highly-ornamented stone gateways. Nurmahal is situated 25 miles to the east-south-east of Sultanpur, 16 miles to the south of Jalandhar, and 13 miles to the west of Phalor * * * . The Sarai is 551 feet square outside, including the octagonal towers at the corners. The western gateway is a double-storeyed building, faced on the outside with red sandstone from the Fatehpur-Sikri quarries. The whole front is divided into panels ornamented with sculpture * * * . There are angels and fairies, elephants and rhinosceroses, camels and horses, monkeys and peacocks, with men on horseback and archers on elephants * * * . There was also a similar gateway on the eastern side, but this is now only a mass of ruin, and all the stone facing has disappeared * * * . On the north side of the courtyard there is a masjid, and in the middle a fine well. On each side there are 32 rooms, each 10 feet 10 inches square, with a verandah in front * * * . The Emperor's apartments formed the centre block of the south side, three storeys in height. The rooms were highly finished, but all their beauty is now concealed under the prevailing whitewash."

PLATE No. 1.—Side view of the west gate from the south.
PLATE No. 2.—Front view of the west gate.

2. The west gate is with its minarets 60 feet high, and has a frontage of about 62 feet. The inscription over the doorway relates that the building was commenced in A.H. 1028=A.D. 1618, and finished in A.H. 1030=A.D. 1620. It is a handsome specimen of Jahangir's architecture, and a singular instance of how figures and animals were tolerated by the Mogul ruler. There is no other Muhammadan building in India so freely ornamented with such carvings. The projecting balcony windows on each side of the entrance are of graceful design, with pillars and brackets in the Hindu style.

3. In July 1881 Sir Robert Egerton, the late Lieutenant-Governor of the Punjab, ordered the building to be repaired. I visited it in February 1882, had it surveyed and photographed, and on the 19th of June submitted plans and drawings to the Punjab Government, showing how the structure should be treated so as to follow the old architectural lines. In January 1883 I visited Nurmahal, with Mr. Harrington, the Executive Engineer of Jalandhar, and Lieutenant Abbott, the Assistant Engineer, Archæological Sub-division. The structure had been rendered secure and the carved masonry of the façade was in process of repair. Since then the work has been completed, and the approach road improved.

4. The Nurmahal Sarai shows in what luxury the Mogul Emperors travelled. There are many such halting places on the old road from Delhi through Lahore to Kashmir, the following being some of those best known :—

I.—Sarai at Palwal (Gurgaon District), 300 years old.
II.—Wazir Khan's Sarai at Karnal, A.H. 1108=A.D. 1696.
III.—Badshah Sarai Gharaunda (Karnal District), A.H. 1048=A.D. 1638

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IV.—Kabul Bagh, Panipat, A.H. 934=A.D. 1527.
V.—Smalka Sarai near Panipat (Shah Jahan's time).
VI.—Sarai Lashkari Khan (Ludhiana District), Aurangzib.
VII.—Nurmahal Sarai } Jalandhar District. { Jahangir's time.
VIII.—Dakhni Sarai } { Shah Jahan's time.
IX.—Sultanpur Sarai } { (Early Muhammadan.)
X.—Fatehabad Sarai (Amritsar District), A.D. 1574.
XI.—Nur-ud-din Sarai " "
XII.—Sarai Amanat Khan " "
XIII.—Tank, summer-house and tower near Shekopura (Gujranwala District), Jahangir's time.
XIV.—Naurangabad Sarai (Gujrat District), Aurangzib's time.

The following are of Shah Jahan's time:—

XV.—Yungnari Sarai, Kashmir, 35 miles south of Srinagar.
XVI.—Hirpur Sarai " 24 " "
XVII.—Shahji Murg Sarai " 14 " "
XVIII.—Khanpur Sarai " 10 " "
XIX.—Baramula Sarai " 28 miles north west of Srinagar.

No. I is in use for shops; No. II has only its gate remaining; No. III is not used, but a fine structure; No. IV, only the mosque remains, and the inscription recording Baber's defeat of Ibrahim Lodi; No. V is used; No. VI is used; No. VII is used; No. VIII is not used, but a fine building with tiles; Nos. X, XI, XII are converted into villages, and little left except the gateways; No. XIII, the tank very large, and buildings handsome; Nos. XV, XVI, XVII, XVIII and XIX are of stone, and still standing.

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Appendix O.

General description of the buildings surrounding the Kutub Minar.

Plate No. 1.--Plan of the Buildings at the Kutub.

1. The Great Tower, called the Kutub Minar, stands 10 miles from Modern Delhi, and is surrounded by Hindu and Muhammadan ruins. Leaving Delhi by the Lahore Gate, the road passes the remains of the Jantar Manter, or observatory on the left and the mausoleum of Safdar Jang half-way to the Kutub on the right. The Jantar Manter was erected by Raja Jai Singh of Jaipur in the reign of Muhammad Shah, 1720 A.D., for astronomical purposes. It consists of several buildings which, having remained unused are in a state of ruin. The Tomb of Safdar Jang erected by Nawab Shuja-dulah, his son, was planned after the model of the Taj at Agra. It is of red sandstone, surmounted by a marble dome, and occupies the centre of a garden, 300 yards square. From here one passes several ruined tombs on both sides of the road, and enters the Kutub grounds under an old archway.

2. On the left is the dâk bungalow, where travellers can be housed for twenty-four hours. There are from here two roads, the chief continuing straight on through the northern part of the ruins, whilst the other diverges to the left and, passing between the two buildings of the dâk bungalow to the planted grounds, surrounds the Great Minar, and then rejoins the main road. The local authorities keep up this part of the ground about the Minar, as a garden. The cool shade of the trees and pleasant aspect of the ruins surrounded by turf are a refreshing relief after the dusty road from Delhi.

3. The earliest known city in the neighbourhood of the Kutub was that built by the Raja Dilu about 50 B.C., and was probably occupied by the Raja Dhava, who is said to have erected the Iron Pillar, standing in the court of the Kutub mosque. The Raja Anangpal rebuilt Delhi in A.D. 676, but in A.D. 1052 Anangpal II constructed Lalkot, the ancient walls of which may be seen to the east and north of the Kutub grounds. In A.D. 1180 the Raja Pithora built the Fort of Rai Pithora to surround the Fort of Lalkot on two sides, and to protect the Hindu city from the Muhammadans. The circuit of this city in the 12th century was about 4½ miles and encompassed 27 Hindu temples built with beautifully carved pillars. It is probable that these temples were ranged about the ground surrounding the Minar. Some of the pillars still standing, particularly those behind Kutub-ud-din's arches at (4) on the plan, have the appearance of being in their original position. When the Muhummadans under Shahab-ud-din conquered and killed the Raja Pithora in A.D. 1193, the temples, and what is traditionally known as Rai Pithora's "Butkhana," or idol temple, were standing; however, Kutub-ud-din, the ennobled slave and commander of Shahabud-din's army, who was left as Governor of Delhi, overturned the buildings and is said to have constructed the Masjid out of the materials and pillars of the Butkhana. At present the natives regard the courtyard of the mosque as the original Butkhana. Kutub-ud-din built the great range of arches (4) to the west of the court, and there are inscriptions of his on the small gates to the north and east. Shams-ud-din Altamsh added the ranges of arches (3) and (5) outside the court to the north and south in 1229 A.D. The Minar (6) commenced by Kutub-

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ud-din was finished by Altamsh in 1229 A.D. The tomb of Altamsh (2) was constructed by his daughter in 1235 A.D. In A.D. 1310 the Emperor Ala-ud-din built the gateway (10) and enlarged the area of the mosque to the north and east. He began a second tower or Minar (1), which is now a heap of rubble masonry. A small tomb (11) near Ala-ud-din's gate contains the remains of a Muhammadan Fakir, Syud Imam Zamin, and was built in A.D. 1537. The above-mentioned buildings have recently been enclosed by a fence, A, B, C, D, E, F, G, H, J, K, L, M, and the gate of Ala-ud-din (10) repaired. It still remains to clean all the carved masonry of the various buildings, so that inscriptions and tracery may be revealed. The original floor of the Butkhana, or court of the Kutub Mosque, is covered with earth and stone flags, which should be removed.

4. Outside the Kutub enclosure, and about half a mile south-east of the Minar, is the village of Mihroli, famous for the tomb and mosque of a Muhammadan Saint, Kutub Sahib, who died in 1236 A.D.; also for two large Baolis, or wells, one dating from 1052 A.D. and the second from 1263 A.D. Between the Kutub Minar and Mihroli is the tomb of Adam Khan (14), dating 1565 A.D., a building of great solidity, with a fine dome. It is at present used as a rest-house by the district police officers, and is remarkably cool. A similar, but smaller, building to the south of the Kutub enclosure is the tomb of Muhammad Kuli Khan (12), built A.D. 1550. This was converted into a residence by Sir Theophilus Metcalfe, when Resident at Delhi, and is now a hotel. Beyond is the tomb and Mosque known as "Jamali Kamali," 1528 A.D., to which extensive repairs have been recently applied.

5. In overlooking the Kutub ruins as they exist, our principal historical interest lies in their being the record of the great Muhammadan invasion of India and the downfall of Hindu reign. Excepting where the materials of the pre-existing Hindu remains are used, such as carved pillars, brackets, lintels, &c., the buildings are the best of a few examples of highly ornamented Pathan architecture, and form a powerful contrast in their massiveness and vigour to the refined and elegant architecture of the succeeding Muhummadan rulers—the Moghuls—the builders of the sumptuous Taj at Agra and the Fort and palaces of Shahjahanabad.

6. Annexed is a classified list of the more remarkable monuments of antiquity in the Delhi neighbourhood. Those that have not already been cared for should be indicated *by notice boards, rendered accessible by roads and paths, and cleared of squatters, villagers, and their cattle.* I have marked and classified them according to the orders issued by the Governor General in Council in November 1883, as under:—

I.—Those which, from their present condition and historical or archæological value, ought to be maintained in permanent good repair.

II.—Those which it is now only possible or desirable to save from further decay by such minor measures as the eradication of vegetation, the exclusion of water from the walls, and the like.

III.—Those which, from their advanced stage of decay or comparative unimportance, it is impossible or unnecessary to preserve—

(*a*) in charge of Government,

(*b*) in charge of private individuals.

Besides the monuments mentioned in the list there are many others lying scattered around Delhi, the history of which remains to be unravelled, whilst explorations may reveal antiquities of surpassing interest. There is scarcely any spot of equal interest in India.

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CLASSIFICATION OF THE DELHI MONUMENTS.

AT THE KUTUB.	IN AND AROUND DELHI.

Buddhist.

1. Asoka's Pillar in Firoz Shah's Kotila, B.C. 250, I*a*.
2. Asoka's Pillar on the ridge near Hindu Rao's house, B. C. 250, I*a*.

Hindu.

3. Iron Pillar, A.D. 319, I*a* (7 on plan).
4. Anekpur Bund, 1051 A.D., 3 miles south of Tughlackabad, I*a*.
5. Fort of Lalkot, 1060 A.D., surrounding the Kutub, II*a*.
6. Suruj Kund, 1061 A.D., south-east of Tughlackabad, II*a*.
7. Kila Rai Pithora, 1180 A.D., east of the Kutub, II*a*.

Muhammadan.

GHORI PATHAN.

8. Masjid-i-kutab-ul-Islam, 1193—97 A.D., I*a* (8 on plan).
9. Kutub Minar, 1229 A.D., I*a* (6 on plan).
10. Altamsh's arches, 1229 A.D., I*a* (3 & 5 on plan).
11. Hauz Shamsi, 1229 A.D., near Mihroli, I*a*.
12. Sultan Ghori's tomb, 1231 A.D., 3½ miles north-west of Kutub, I*a*.
13. Altamsh's tomb, 1235 A.D., I*a* (2 on plan).
14. Kutub Sahib's mosque and tomb, 1236 A.D., I*b* (in Mahroli).
15. Tomb of Balban, 1281 A.D., in Kila Rai Pithora, II*a*.
16. Palace at Kilokheri, 1286 A.D., south of Humayun's tomb, II*a*.

KHILJI PATHAN.

17. Hauz Khas, 1295 A.D., 2 miles north of Kutub, II*a*.
18. Siri or Kila Alai, 1304 A.D., 2 miles north-east of Kutub, II*a*.
19. Ala-ud-din's gateway, 1310 A.D., I*a* (10 on plan).
20. Ala-ud-din's unfinished Minar, 1311 A.D., II*a* (1 on plan).
21. Lall Mahal, 1310 A.D., near Nizam-ud-din's tomb, II*a*.
22. Ala-ud-din's tomb, 1317 A.D., south of Siri, I*a*.

TUGHLACK PATHAN.

23. Nizam-ud-din's Baoli, 1321 A.D., near Nizam-ud-din's tomb, I*b*.
24. Tughlackabad, 1321 A.D., 5 miles east of Kutub, I*a*.
25. The Poet Khusrau's tomb, 1324 A.D., (rebuilt 1605 A.D.) at Nizam-ud-din's, I*b*.
26. Nizam-ud-din's tomb, 1324 A.D. (repaired and altered), I*b*.
27. Adilabad, 1325 A.D., near Tughlackabad, II*a*.
28. Jahan Panah, 1325 A.D., between the Kutub and Siri, II*a*.
29. Biji Manzil, 1325 A.D., 2 miles north-east of Kutub, II*a*.
30. Firoz Shah's canal (now the Western Jumna Canal), 1351 A.D.
31. Firozabad, 1351 A.D., south of Delhi, II*a*.

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Classification of the Delhi Monuments—continued.

AT THE KUTUB.	IN AND AROUND DELHI.
TUGHLACK PATHAN—contd.	
	32. Jamath Khana Mosque, 1353 A.D., at Nizam-ud-din's, I*b*.
	33. Tomb of Chiragh Delhi, 1356 A.D., 3 miles north-east of Kutub, I*b*.
	34. Palace of Kushak Shikar, 1357 A.D., on the ridge, II*a*.
	35. Firoz Shah's Kotila, 1380 A.D., south-east of Delhi, II*a*.
	36. Kalan Masjid, 1387 A.D., in Delhi, I*b*.
	37. Begampuri Masjid, 1387 A.D., 1¼ miles north-east of Kutub, I*a*.
	38. Khirki Masjid, 1387 A.D., 2 miles east of Kutub, I*a*.
	39. Tomb of Firoz Shah, 1389 A.D., 2 miles north of Kutub, I*a*.
AFGHAN.	
	40. Tomb of Mubarik Shah, 1432 A.D., in Mubarikpur, near Safdar Jang, I*a*.
	41. Tomb of Bahlol Lodi, 1488 A.D., at Chiragh Delhi, I*a*.
	42. Moth-ki-Masjid, 1488 A.D., 3 miles north of Kutub, I*a*.
	43. Basti Baori, 1488 A.D., at Nizam-ud-din's Tomb, I*b*.
	44. Shrine of Yusuf Kutub, 1488 A.D., near Khirki, I*b*.
	45. Sikandar Lodi's Tomb and Mosque, 1517 A.D., I*a*. } in Khairpur, near Sufdar Jang.
	46. Ibrahim Lodi's Tomb, 1526 A.D., I*a*. } in Khairpur, near Sufdar Jang.
47. Jamali Kamali Mosque and Tomb, 1528 A.D., I*a* (15 & 16 on plan).	48. Purana Kila, 1533 A.D., 2¼ miles south-east of Delhi, II*a*.
49. Imam Zamin, 1537 A.D., I*a* (11 on plan).	50. Shir Mandil, 1540 A.D., in Purana Kila, I*a*.
	51. Kila Kona Mosque, 1540 A.D., in Purana Kila, I*a*.
	52. Lall Darwaza, or Kabuli gate, 1540 A.D., south of Delhi gate, I*a*.
	53. Salimgarh, 1546 A.D., I*a*.
55. Tomb of Muhammad Kuli Khan, 1550 A.D., II*b* (Metcalfe House) (12 on plan).	54. Mosque and Tomb of Isa Khan, 1547 A.D., near Arab Serai, II*a*.
56. Tomb of Adam Khan, 1565 A.D., I*a* (14 on plan).	
MOGUL.	
	57. Humayun's Tomb, 1554 A.D., 4 miles east of Delhi, I*a*.
	58. Arab-ki-Serai, 1560 A.D., II*b*.
	59. Nili Chatri, 1565 A.D., midway between Purana Kila and Humayun's Tomb, II*a*.
	60. Tomb of Azam Khan, 1566 A.D., near Nizam-ud-din, II*a*.
	61. Bara Palla, 1611 A.D., south of Humayun's Tomb, I*a*.
	62. Nili Burj, 1624 A.D., near Humayun's Tomb (Baber's Tomb), I*a*.
	63. Chausath Khamba, 1624 A.D., at Nizam-ud-din, I*a*.
	64. Khan Khanan's Tomb, 1626 A.D., near Humayun's Tomb, II*a*.

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Classification of the Delhi Monuments—concluded.

AT THE KUTUB.	IN AND AROUND DELHI.
	MOGUL—contd.
	65. Shahjahanabad, or Modern Delhi, 1638 A.D., I*a* and I*b*.
	66. Roshanara Bagh, 1650 A.D., outside Delhi, to the west, I*a*.
	67. Begam's Bagh, 1650 A.D. (Queen's Gardens), I*a*.
	68. Tomb of Jahanara Begam, 1681 A.D., at Nizam-ud-din's, II*b*.
	69. Bhulbhulinja, 1681 A.D., north of Lahore Gate, II*b*.
	70. Jantar Manter (Observatory), 1724 A.D., II*a*.
	71. Tomb of Muhammad Shah, 1748 A.D., at Nizam-ud-din's, II*b*.
	72. Qudsiah Bagh, 1748 A.D., west of Delhi, I*a*.
	73. Lall Bangla, 1750 A D., west of Purana Kila, II*a*.
	74. Tomb of Safdar Jang, 1753 A.D., I*a*.

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Appendix P.

Diwan-i-Am in the Fort, Delhi.

1. Entering the Delhi Fort by the Lahore Gate one traverses a long and handsome red sandstone arcade, all that now remains of the fine entrance to the Palace. A large open court lay beyond, from which extended, right and left, noble double-storied bazaars. One of these led to the Delhi Gate, the other to the Haiyat Baksh Garden. Immediately in front stands the Nakar Khana, or band-house. Passing beneath its archway one reaches the Diwan-i-am, once surrounded by the second court of the Palace. Further towards the river front came a garden, and then, right and left, small courts connected by galleries, enclosing the private buildings of the Palace. Of these, the king's Baths, the Pearl Mosque, the Saman Burj, the Diwan-i-Khas, and the Rang Mahal alone remain. Every other structure of importance has been swept away to make room for barracks.

PLATE No. 1.—Chromolithograph of the Mosaic Work at the back of the Marble Throne in the Diwan-i-Am (Double Plate).

PLATE No. 2.—Chromolithograph of the Mosaic of Orpheus (Single Plate).

PLATE No. 3.—Diagram showing the condition of the Mosaics after the mutiny (Single Plate).

2. The Diwan-i-Am, 179 feet 2 inches long by 68 feet wide, is supported by 60 columns of red sandstone, with cusped archways. The total height of the building is 36 feet 6 inches. The pavilion is open at three sides, the throne occupying the centre of the fourth or north side. The wall of the small raised apartment behind the throne is covered with mosaics in panels of black marble, surrounded by floral scrolls on white marble. This is the only example of black marble mosaic that I know of in India, and there can be little doubt its introduction is due to Austin de Bordeaux, who was in high favour with Shah Jahan. Bernier, the traveller, writing from Delhi in A.D. 1663, says the Frenchman designed the famous Peacock Throne formerly in the Diwan-i-Khas.

3. I learn from General Cunningham that before the mutiny, the mosaic here represented was in a neglected state, and stones had then been extracted, possibly by the native guards of the Palace. Greater damage was, however, done at the mutiny, when Captain Jones (afterwards Sir John Jones) removed eleven of the black marble placques, four being large and seven small panels, which he had set in a marble-table top. He also extracted the figure of Orpheus and sold all twelve pieces to the British Government for £500. The position of the five larger pieces is shown in Plate 3, numbered I to V.

4. I had careful full-size water-colour paintings made of these twelve placques (now with the Indian Art Collection at South Kensington), which, with drawings of others made for Prince Soltykoff at Delhi before the mutiny, some lent by General Cunningham and some obtained at Delhi, have enabled me to completely restore the original design. A full-size tracing was made of the wall, showing—

I.—The mosaic as restored after the mutiny in painted plaster or lac.
II.—The marble placques that are still in the wall.
III.—The missing marble placques and their position.

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Colonel M. Hunter, who commanded the troops at Delhi, gave me great assistance in procuring information.

5. The chromolithograph shows the original design, and the drawing representing Orpheus fiddling to the beasts is a faithful copy from the original mosaic. According to tradition Orpheus is a portrait of Austin de Bordeaux, who directed the design and work in A.D. 1648.

6. The actual drawing and rendering of the mosaics is no doubt due to native artists. The birds and animals are common in India, and the foliated patterns are similar to those of Jahangir's and Shah Jahan's period.

7. The painted portions are being gradually replaced by marble mosaic under the orders of the Punjab Government, and I venture to express the hope that the twelve placques removed by Sir John Jones will be restored to their original places.

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Appendix Q.

The Diwan-i-Khas in the Delhi Fort.

1. This handsome pavilion, overlooking the River Jumna on the east face of the Delhi Fort, is built of white marble, 240 feet long by 78 feet wide, and raised on a marble terrace, 4½ feet high. On each of the four corners of the roof is a kiosque surmounted by a marble dome, which, like the cupolas of Shah Jahan's Agra palaces, was originally plated with copper gilt. The sheets of copper were taken by a Prize agent after the Delhi siege in 1857, on the plea of being movable property!

2. The interior decorations are very beautiful. Mr. Fergusson classes the hall as "certainly the most highly ornamented of Shah Jahan's buildings."

3. The plan consists of a central apartment surrounded by an open corridor. The side of the hall overlooking the river is fitted with a marble screen, now glazed. A water channel passes under the marble floor in the centre of the hall. A flat roof with a coving of marble rests on 32 piers spanned by cusped arches. The outline and proportions are in the best style of Mogul architecture. The lower portions of the piers are inlaid with Pietra Dura. The upper portions, as well as the arches, soffits, spandrils, and coving of the ceilings, are covered with gilded patterns and tracery. The ceilings of both centre room and verandahs are of wood with mouldings dividing the surface into equal and similarly shaped lozenges, in the centre of which are red roses highly gilt.

4. Franklin, who visited Delhi in 1793, says of this pavilion: "The ceiling is of wood, painted red, and richly decorated with gold; it was formerly encrusted with a rich silver foliage, inlaid with gold, at an expense of 39 lakhs of rupees. The Mahrattas took it down, and on sending it to the mint to be coined, obtained 28 lakhs. On a compartment over the cornice are these lines in the Persian character in letters of gold: 'If there is a paradise on earth it is this, 'tis this, 'tis this.' The roof is surmounted at the angles with four pavilions, the ornaments of brass on the cupolas being richly gilt."

PLATE No. 1.—Ceiling of the Diwan-i-Khas (Chromolithograph—Double Plate).

5. The central apartment of the Diwan-i-Khas had its ceiling re-painted in 1876, in preparation for the visit of His Royal Highness the Prince of Wales. The renewal was badly done, the moulded fretwork being re-painted in black, red, and gold, instead of the original pattern, and the central rose converted into a sort of starved starfish, the effect being extremely harsh and glaring. Fortunately the outer corridor has the design of its ceiling intact. The woodwork is somewhat decayed, the colours faded, but the delicacy of the pattern is in harmony with the decoration of the marble portions of the building *and in the same style.*

6. From what is known of Aurangzib's architecture it is unlikely he put up or decorated the ceiling as it now is. His successors allowed buildings to fall into neglect, and both Nadir Shah and the Mahrattas were destroyers, not repairers. Putting other evidence aside, the appearance of the ceiling affords pretty conclusive grounds for assuming it to be of Shah Jahan's time. This consideration should have weight in rendering the roof secure. It is found that the beams of the ceiling have got decayed and the superincumbent concrete probably rests as a solid mass. I think any repairs should leave the ceiling intact. To the majority of visitors the Diwan-i-khas is the chief beauty of Delhi.

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Appendix R.

Tomb of Itmad-ud-Dowlah, Agra.

1. The tomb of Itmad-ud-dowlah is not only one of the finest buildings at Agra, but, after Akbar's tomb at Sikandra, is the second Agra building, in which Pietra Dura mosaic plays an important part. It was completed in A.D. 1626 by Nur Mahal, daughter of Itmad-ud-dowlah, and wife of the Emperor Jahangir.

2. Mr. Keene states that Itmad-ud-dowlah died in A.D. 1622, and that a garden house of his had probably existed during his lifetime on the site of the tomb.

3. The Mausoleum is 69 feet square, faced externally with white marble covered with mosaics of geometrical tesseræ and floral patterns. The outer walled enclosure, 540 feet long on each side, contains the garden recently put in good order.

PLATES Nos. 1 to 3.—Details of Painted Decoration (Chromolithographs—Single Plates).

4. In the centre of the front, towards the River Jumna, is a red sandstone building, 67 feet long, formerly used by Europeans, but now freed of the doors and windows inserted to make the pavilion habitable. It is in the ceilings of this structure that the painted fresco decorations are to be seen. The whitewash which covered them has been removed by the Government of North-West Provinces, but the patterns might with advantage be re-outlined and revived in parts.

5. In a report dated May 1880, I submitted a recommendation that the beautiful paintings of the interior of the tomb should also be cleaned and revived.

6. Painted decorations were used by Indian architects from the commencement of the Christian era, but their perishable nature and the rough treatment of the buildings, particularly by cooking fires, have left very few examples in a fair state of preservation.

7. Commencing from the first century A.D., we know of the Buddhist sculptures found in the Yusafzai district having been coloured and gilded. I have myself found plaster figures on which the colour was quite fresh, and stone carvings with remains of gold leaf on their surfaces.

8. The well-known caves at Ajanta were most elaborately painted with Buddhist scenes. The earlier caves are of this date. The paintings copied first by Major Gill, and latterly under the direction of Mr. Griffiths, of the Bombay School of Art, have served as patterns for the decoration of the new Bombay pottery.

9. There is a lack of examples of architectural painted decoration from the Ajanta period down to the 13th century, when the Muhammadans built the Alhambra in Spain and adorned it with highly moulded and coloured plaster arabesques.

10. The early Moslem Emperors of Delhi built tombs and mosques of great solidity, and carved the decoration on the stone; but painting was also used, as may be seen in portions of the tomb of Shams-ud-din (A.D. 1236) at the Kutub.

11. The beautifully-illuminated korans, dating from the 14th century A.D., found at Cairo, show how the love of coloured arabesque had developed.

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12. Coloured frescos occur in Bokhara buildings (of Tamerlane's reign, before 1405 A.D.) and are a mixture of Indian Muhammadan, Chinese, Tartar, and Russian ornament.

13. The following are some of the principal examples of mediæval Indian paintings:—

I.—Interior of the dome of Shah Alam's tomb at Ahmedabad, 1475 A.D.

II.—Walls in Man Singh's Palace at Gwalior, 1507 A.D.

III.—Ceilings in the Kila Kona Mosque at Delhi, 1540 A.D.

IV.—Beautiful Mehrab, or Chapel, in the Jama Masjid, Bijapur, 1557 A.D.

V.—Archway to the great Mosque at Fatehpur Sikri, 1571 A.D. (This has been recently restored by the Government of the North-Western Provinces. Abal Fazl tells us that Akbar imported painters from Tabriz and Shiraz, in Persia.)

VI.—Vestibule of Akbar's tomb, Sikandra; also the archway of the west gateway, 1613 A.D. (These have been partially restored by the Government of the North-Western Provinces.)

VII.—Trimal Nayakkan's Palace and Temples at Madura, in Madras, 1623 A.D.

VIII.—Frescos in Wazir Khan's Mosque at Lahore, 1624 A.D. (These have been damaged by clumsy repairs done by the native custodians.)

IX.—Interior of Itmad-ud-dowlah's tomb at Agra, 1628 A.D.

X.—Corridors of Jahangir's tomb at Lahore, 1628 A.D.

XI.—Ceiling of the Khas Mahal, Agra Fort, 1630 A.D.

XII.—Shah Jahan's painted ceilings in the Shahlimar Gardens, Kashmir, 1640 A.D. (These are mentioned by Sir Thomas Roe in 1699.)

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Appendix S.

List of Græco-Buddhist Sculptures excavated in Yusufzai during the winters of 1883 and 1884.

Place.	Index No.	No. of boxes or pieces.	Dimensions of box or piece.	Subject.	Destination.
Sanghao Monastery	1	1	2′ 2″ × 9″	3 fragments, seated Buddhas.	Lahore Museum.
	2	2	2′ 0″ × 1′ 5″	10 fragments.	
	3	3	1′ 10″ × 1′ 4″	2 lions' heads and fore feet.	
	4	4	12″ diam.	Disc of the upper part of a Tope.	
	5	5	1′ 2″ × 11″	Head of a Prince with elaborate tree halo.	
	6	6	12″ diam.	Capital of a pillar.	
	7	7	2′ 1″ × 1′ 5″	3 figures of woman and eagle (1 from Upper Nuttu) and 1 knob.	
	8	8	2′ 0″ × 1′ 7″	3 small chapels and 1 lotah of earthenware.	
	9	9	2′ 5″ × 1′ 9″	11 portions of friezes.	
	10	10	1′ 6″ × 6″	3 portions of a frieze with pilasters.	
	11	11	1′ 3″ × 9″	4 crouched figures (like Caryatides).	
	12	12	2′ 0″ × 1′ 4″	12 parts of friezes.	
	13	13	2′ 6″ × 1′ 10″	9 panels of seated Buddhas with pilasters.	
	14	14	2′ 10″ × 1′ 3″	11 heads of lions, 1 of an elephant.	
	15	15	2′ 7″ × 1′ 4″	5 panels, 3 seated Buddhas, Buddha and Uruvilwa, and the death of Buddha.	
	16	16	1′ 9″ × 1′ 8″	11 parts of friezes.	
	17	17	5′ 0″ × 8″	13 parts of friezes, separated by pilasters, with birth of Buddha, Buddha and Nagas, and other scenes.	
	18	18	18″ × 8″	Part of a capital.	
	19	19	2′ 0″ × 8″	Base of a throne or altar.	
	20	20	2′ 3″ × 1′ 3″	2 discs of tee or stone umbrella.	
	21	21	3′ 3″ × 1′ 1″	5 stone fragments, nails, hinges, earthenware cup and bones.	
Nullah Tope, near Sanghao.	22	1	1′ 3″ × 4″	Side of a niche or chapel, carvings of cupids.	Lahore Museum.
	23	2	2′ 4″ × 12″	5 fragments of figures.	
	24	3	1′ 8″ × 1′ 4″	2 pieces, Prince and attendants around Buddha.	
	25	4	1′ 6″ × 1′ 5″	2 fragments.	
	26	5	2′ 2″ × 7″	3 fragments, castle and figures, Buddha and women.	
	27	6	3′ 11″ × 1′ 1″	Side of a niche (very perfect), panels of seated and standing Buddhas, sides with panels of pairs of cupids.	
	28	7	3′ 0″ × 7″	5 pieces of a frieze, figures in niches separated by pillars.	
	29	8	2′ 0″ × 1′ 8″	6 heads, lower part of a throne and part of a rail ornament.	
	30	9	2′ 3″ × 2′ 2″	Upper part of niche (in 3 pieces), Prince and women, &c.	
	31	10	1′ 5″ × 11″	2 pieces, one representing a coffin on an altar with surrounding figures.	
	32	11	2′ 5″ × 1′ 1″	Part of the side of a niche, like No. 27.	
	33	12	3′ 0″ × 7″	4 pieces of a frieze, figures in niches with intermediate pillars.	
	34	13	2′ 5″ × 8″	5 heads, 1 seated Buddha.	
	35	14	1′ 2″ × 7″	2 fragments.	
	36	15	1′ 4″ × 10″	2 fragments.	
	37	16	2′ 5″ × 1′ 2″	5 pieces, mouldings, cornices.	
	38	17	2′ 3″ × 1′ 1″	7 fragments, 1 disc, nails of iron.	
	39	18	1′ 0″ × 7″	Small panel, man on horseback.	

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Place.	Index No.	No. of boxes or pieces.	Dimensions of box or piece.	Subject.	Destination.
Parkah Ruins, near Sanghao.	40	1	21″ × 10″	5 fragments and some iron cramps.	Lahore Museum.
Kotah Dwellings, near Sanghao.	41	1	1′ 2″ × 10″	13 pieces of earthenware pottery, lamps, lotahs, &c.	
Jao Ruins, near Sanghao.	42	1	2′ 1″ × 1′ 2″	7 fragments.	
Mahomed Nari, near Hast Nagar.	43	1	about 4′	Figure of a Prince.	
Koi Tangi Monastery, near Mian Khan.	44	1	1′ 10″ × 10″	Panel of seated Buddha and seated attendants.	Imperial Museum, Calcutta.
	45	2	2′ 6″ × 10″	9 fragments of friezes.	
	46	3	2′ 6″ × 1′ 1″	9 fragments of panels, similar to No. 44.	
	47	4	2′ 4″ × 2′ 2″	4 fragments of a niche, gambling scene, elephant scene.	
	48	5	2′ 10″ × 7″	3 parts of a frieze, seated Buddhas and attendants.	
	49	6	2′ 6″ high	Half body of a Prince.	
	50	7	10″ wide	Part of an acanthus capital with Buddha.	
	51	8	1′ 6″ × 1′ 1″	5 fragments, including finial of a tee.	
	52	9	1′ 8″ × 1′ 3″	2 parts of a frieze, boys and garlands.	
	53	10	1′ 9″ × 1′ 4″	2 parts of a frieze in high relief, Buddhas seated with attendants, separated by pilasters.	
	54	11	2′ 6″ × 10	3 seated Buddhas.	
	55	12	2′ 4″ × 1′ 2″	14 pieces, including 11 heads.	
	56	13	2′ 7″ × 9″	2 parts of a frieze, Buddhas, &c.	
	57	14	2′ 3″ wide	Part of a capital.	
	58	15	2′ 0″ × 10″	Panel (in two fragments), Buddha seated with attendants.	
	59	16	2′ 2″ × 8″	Panel—man struck down, horse, &c.	
	60	17	2′ 3″ × 8″	Parts of a panel, like No. 48.	
	61	18	2′ 6″ × 8″	3 parts of a frieze, Buddhas, &c.	
	62	19	about 2′	Seated figure.	
	63	20	1′ 8″ × 1′ 2″	6 parts of a tee and a hand.	
	64	21	1′ 5″ × 12″	Seated Buddha.	
	65	22	1′ 7″ × 1′ 1″	5 terminals of lions, &c.	
	66	23	1′ 11″ × 1′ 3″	Seated Prince.	
	67	24	1′ 4″ × 1′ 2″	Base of a statue, carved with panel of seated Buddha and attendants.	
	68	25	1′ 8″ × 1′ 6″	4 fragments, including part of a wheel symbol.	
	69	26	1′ 10″ × 1′ 5″	2 fragments, Buddha and Uruvilwa.	
	70	27	1′ 10″ × 1′ 9″	Coffin on an altar with attendants.	
	71	28	1′ 9″ × 11″	Worship of a Ram (fragment).	
	72	29	1′ 4″ × 9″	Seated Buddha.	
	73	30	1′ 11″ × 8″	3 fragments, Buddha and symbols.	
	74	31	2′ 0″ × 1′ 6″	8 parts of friezes.	
	75	32	2′ 4″ × 1′ 2″	7 pieces of a frieze of figures.	
	76	33	2′ 6″ × 1′ 10″	8 parts of a frieze, figures under arches.	
	77	34	5′ 4″ × 10″	4 parts of a frieze, Buddhas and attendants.	
	78	35	1′ 4″ × 1′ 1″	Seated Buddha.	
	79	36	3′ 6″ × 2′ 0″	5 parts of a frieze, processions, Tope worship, &c.	
	80	37	11″ diam.	Upper disc of a Tope.	
	81	38	1′ 2″ × 10″	Seated Buddha, &c.	
	82	39	1′ 5″ × 1′ 2″	2 seated Buddhas.	
	83	40	1′ 6″ × 1′ 1″	6 pieces of friezes.	
	84	41	1′ 10″ × 1′ 7″	10 pieces of friezes.	
	85	42	1′ 6″ × 7″	Portion of a niche in high relief.	
	86	43	1′ 4″ × 11″	2 naked men and a woman.	
	87	44	1′ 6″ × 1′ 4″	5 fragments.	

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Place.	Index No.	No. of boxes or pieces.	Dimensions of box or piece.	Subject.	Destination.
Koi Tangi Monastery, near Mian Khan—*contd.*	88	45	2′ 5″ × 1′ 9″	11 pieces of friezes.	Imperial Museum, Calcutta.
	89	46	1′ 4″ × 7″	Standing figure of Buddha.	
	90	47	12″ high	Broken figure of Buddha.	
	91	48	1′ 8″ × 7″	Panel of Buddha, &c.	
	92	49	1′ 11″ × 6″	2 panels, death and worship of Buddha.	
	93	50	2′ 1″ × 10″	Seated Buddha and seated attendants.	
	94	51	2′ 9″ × 1′ 10″	6 parts of a niche or chapel.	
	95	52	1′ 4″ × 7″	Figure of a Prince standing.	
	96	53	1′ 4″ × 1′ 1″	Seated Buddha.	
	97	54	1′ 3″ × 12″	Seated Buddha.	
	98	55	2′ 4″ × 8″	3 panels, with birth, death, and worship of Buddha.	
	99	56	1′ 10″ × 1′ 8″	8 fragments.	
	100	57	1 3″ × 10″	Part of a panel, worship of Buddha.	
	101	58	1′ 11″ × 10″	Parts of a panel, worship of Buddha.	
	102	59	2′ 4″ × 1′ 8″	6 pieces of friezes.	
	103	60	4′ 0″ × 1′ 3″	7 fragments.	
	104	61	4′ 0″ × 11″	3 panels, boys mounted on lions.	
	105	62	1′ 6″ × 10″	Part of the side of a niche.	
	106	63	2′ 4″ × 1′ 1″	4 fragments, ascetics, Buddhas, bowl, &c.	
	107	64	1′ 8″ × 7″	Pilaster.	
	108	65	1′ 11″ × 1′ 3″	Buddha seated.	
	109	66	2′ 0″ × 1′ 11″	4 pillars, &c.	
	110	67	3′ 4″ × 1′ 3″	5 fragments.	
	111	68	2′ 2″ × 9″	3 fragments.	
	112	69	1′ 9″ × 8″	2 heads.	
	113	70	2′ 9″ × 8″	3 fragments.	
Upper Nuttu Monastery, near Mian Khan.	114	1	1′ 4″ × 6″	Perfect niche in 2 pieces, and 1 fragment of a panel.	Imperial Museum, Calcutta.
	115	2	3′ 4″ × 5″	7 pieces forming a frieze of figures.	
	116	3	1′ 5″ × 9″	Panel between pilasters, death of Buddha.	
	117	4	2′ × 8″	Statue of a Prince.	
	118	5	2′ 8″ × 10″	2 friezes in 7 pieces, funeral pile, relic worship, &c.	
	119	6	3′ 0″ × 8″	Frieze of cupids and vine.	
	120	7	1′ 11″ × 12″	6 fragments.	
	121	8	11″ diam.	Base of a pillar.	
	122	9	2′ 4″ × 11″	2 panels separated by a pilaster, 4 pieces, Buddha and attendants.	
	123	10	1′ 6″ × 11″	Seated figure of a Prince, holding a vessel.	Imperial Museum, Calcutta.
	124	11	2′ 6″ × 1′ 6″	4 dancing women under trees.	
	125	12	1′ 8″ × 9″	Seated figure of a Prince. holding a vessel.	
	126	13	2′ 2″ × 12″	6 pieces various figures, and 8 crouched Caryatides.	
	127	14	2′ 11″ × 11″	2 panels and 3 pilasters, Buddhas and attendants.	
	128	15	3′ 0″ × 11′	2 panels and 3 pilasters, Buddhas and attendants.	
	129	16	1′ 10″ × 1′ 18″	4 panels, symbol worship, Prince under canopy, seated Buddha and attendants, birth of Buddha.	
Lower Nuttu Monastery, near Mian Khan.	130	1	2′ 2″ × 1′ 5″	7 fragments.	Central Museum, Madras.
	131	2	1′ 10″ × 1′ 10″	9 pieces forming a circular frieze, boys and garlands.	
	132	3	3′ 4″ × 9″	3 parts forming flanks of a niche, palace scenes.	
	133	4	2′ 3″ × 1′ 5″	10 heads and 4 fragments.	
	134	5	2′ 4″ × 1′ 6″	6 fragments of friezes, various designs.	
	135	6	2′ 1″ × 1′ 10″	14 fragments of friezes, figures in niches separated by pillars.	
	136	7	9″ × 6″	Part of a capital.	
	137	8	11″ × 9″	Panel, seated Buddha and attendants.	

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Place.	Index No.	No. of boxes or pieces	Dimensions of box or piece.	Subject.	Destination.
Lower Nuttu Monastery, near Mian Khan—*contd.*	138	9	2′ 1″ × 10″	2 panels, death of Buddha, symbol worship.	Central Museum, Madras.
	139	10	1′ 11″ × 1 5″	11 fragments of friezes, various patterns.	
	140	11	3′ 7″ × 8″	Fragments of a frieze, seated Buddhas and attendants.	
	141	12	6″ radius	Disc of a tee.	
Tope at Mala Tangi, near Mian Khan.	142	1	3′ 0″ × 12″	Standing figure of Buddha.	Central Museum, Madras.
	143	2	2 9″ × 12″	Standing figure of a Prince.	
	144	3	2′ 0″ × 2′ 0″	Centre of a niche, Buddha seated with symbol of the Tirchakra and attendants (very broken).	
	145	4	3′ 9″ × 2′ 0″	Triangular box, containing 5 portions of a niche or chapel; in the upper portion, Buddha's bowl, his hair and turban, &c.	
	146	5	2′ 0″ × 8″	Cap of a pillar with acanthus leaves, chariot and four horses, with figures in the centre.	
	147	6	2′ 6″ × 8″	2 pieces of a circular frieze, with figures between columns.	
	148	7	1′ 5″ × 10″	Panel representing the birth of Buddha.	
	149	8	12″ × 12	2 fragments, Buddhas between palms, and Buddha and disciples.	
	150	9	2′ 6″ × 10″	Portion of the side of a niche or chapel in the centre, with figures of Buddha seated or standing and attendants at the sides, boys and figures looking out of balconies.	
	151	10	1′ 5″ × 6″	2 elephants and one lion.	
	152	11	1′ 2″ × 6″	Frieze of Prince Siddartha on his horse and side figures.	
	153	12	1′ 4″ × 3″	Frieze of seated figures of Buddhas between trees.	
	154	13	1′ 3″ × 9″	Part of a niche, standing Buddhas and attendants in panels, cupids at the side.	
	155	14	10″ × 10″	Part of the side of a niche, panels of seated Buddhas, cupids at the side.	
	156	15	2′ 6″ × 8″	3 bases of statues, and one head.	
	157	16	3′ 2″ × 10″	4 fragments of chapels.	
	158	17	3′ × 12″	7 fragments of Buddhas and niches.	
	159	18	2′ 9″ × 1′ 2″	2 circular discs and part of a third, from a tee.	
	160	19	2′ 8″ × 6″	4 crouched male figures or Caryatides.	
	161	20	2′ 0″ × 3″	2 pieces of a frieze of seated Buddhas under arched niches.	
	162	21	3′ 0″ × 3″	2 pieces of a frieze of figures, &c., under niches, and between pillars.	
	163	22	12″ × 10″	2 portions of a capital and cornice.	
	164	23	1′ 10″ × 1′ 3″	4 fragments.	
	165	24	1′ 6″ × 6″	5 fragments of figures.	
	166	25	1′ 10″ × 1′ 1″	9 fragments, mostly heads.	
	167	26	1′ 6″ × 11″	6 fragments, 2 heads.	
	168	27	1′ 6″ × 6′	Standing figure of Buddha.	
	169	28	2′ 2″ × 7′ 6″	11 fragments.	
	170	29	1′ 6″ × 1′ 4″	3 parts of a frieze, panels of Buddha seated with attendants with columns between.	
	171	30	1′ 10″ × 1′ 6″	4 parts of a frieze, boys carrying garlands.	
	172	31	...	Several pieces forming the upper drum of a Tope.	
Marjan Tope, near Mian Khan.	173	1	2′ 6″ × 6″	3 fragments of a frieze, boys carrying garlands.	V. & A. Museum, Bombay.
	174	2	1′ 4″ × 1′ 2″	Birth of Buddha (very perfect).	
	175	3	11″ × 7″	Panel with 3 archways, Buddha leaving his home.	
	176	4	12″ × 8″	Fragment of a panel, standing Buddha holding a lotah.	

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Place.	Index No.	No. of boxes or pieces.	Dimensions of box or piece.	Subject.	Destination.
Marjan Tope, near Mian Khan—*contd.*	177	5	13″ × 9″	Part of side of a chapel, Buddha standing with attendants, cupids and people at balconies at sides.	Victoria and Albert Museum, Bombay.
	178	6	1 0″ × 2″	Part of a cornice.	
	179	7	2′ 0″ × 1′ 4″	Panel with death of Buddha between pillars.	
	180	8	2′ 5″ × 9″	Side of a niche with panels of figures, strewing flowers and in adoration, flanked by cupids.	
	181	9	1′ 6″ × 9″	Side of a niche, similar to 180.	
	182	10	2′ 0″ × 1′ 4″	Fragment of a panel, seated Buddha with shaven monks.	
	183	11	2′ 11″ × 11″	Side of niche, same as 180.	
	184	12	2′ 4″ × 10″	Side of niche, same as 180.	
	185	13	11″ × 8″	2 fragments, seated Buddhas.	
	186	14	1′ 2″ × 10″	Panel of death of Buddha.	
	187	15	2′ × 1′ 8″	6 parts of a frieze, seated Buddhas under arches.	
	188	16	1′ 6″ × 7″	Side of a niche, two sets of standing figures.	
	189	17	5″ × 6″	Fragment of a panel Buddha teaching.	
	190	18	1′ 2″ × 12″	Upper portion of a niche, seated Buddha and attendants.	
	191	19	2′ 9″ × 8″	9 heads and figures.	
	192	20	11″ × 9″	Panel in 3 fragments, Buddha seated, a child prostrate at his feet.	
	193	21	1′ 5″ × 11″	7 fragments.	
	194	22	1′ 8″ × 1′ 1″	5 fragments.	
	195	23	1′ 5″ × 1′ 3″	Panel of seated Buddha with 2 prostrate children at his feet, attendants and ogres.	
	196	24	2′ 3″ × 1′ 4″	3 seated figures of Kings, 1 on a wicker stool and 2 fragments.	
	197	25	12″ × 9″	Fragment of a panel, Buddha leaving his home.	
	198	26	2′ 5″ × 1′ 11″	Part of a chapel in 8 fragments, Buddha and elephant, &c.	
Babuzai Tope, near Mian Khan.	199	1	1′ 10″ × 12″	3 pieces of a circular frieze, containing the dream of Maya touched by the white elephant, death of Buddha, &c.	Victoria and Albert Museum, Bombay.
	200	2	1′ 6″ × 8″	2 pieces of a circular frieze, containing a seated Buddha.	
	201	3	1′ 8″ × 10″	1 piece of a circular frieze, containing 2 men on horseback and the worship of a Tope.	
	202	4	1′ 8″ × 1′ 6″	2 pieces of a circular frieze, containing various scenes.	
	203	5	1′ 10″ × 1′ 2″	5 fragments.	
	204	6	1′ 1″ × 12″	2 seated figures.	
	205	7	1′ 8″ × 1′ 2″	Panel in 2 fragments, 2 scenes of Buddha standing on a raised platform with attendants.	
	206	8	1′ 5″ × 12″	Panel of a seated Buddha and attendants.	
	207	9	1′ 9″ × 1′ 3″	Part of a figure of a Prince and a floral ornament.	
	208	10	1′ 6″ × 1′ 2″	3 fragments of a chapel.	
	209	11	11″ × 6″	Panel of Buddha and Nagas.	
	210	12	2′ 2″ × 1′ 4″	3 seated Princes.	
	211	13	2′ 0″ × 10″	1 panel of a seated Buddha, 1 of a seated Prince.	
	212	14	3′ 4″ × 12″	3 fragments of a chapel.	
Chinglai Tope	213	1	11″ × 9″	2 heads and 2 fragments of hands.	Rangoon Museum, Burma.
	214	2	1′ 5″ × 1′ 1″	Panel between pillars, birth of Buddha (in 2 fragments).	
	215	3	2′ 10″ × 1′ 10″	4 pieces of a circular frieze, Buddha and figures in niches between pillars.	

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Place.	Index No.	No. of boxes or pieces.	Dimensions of box or piece.	Subject.	Destination.
Chinglai Tope—*contd.*	216	4	2′ 0″ × 7″	Side of a niche, seated Buddhas and attendants—cupids.	Rangoon Museum, Burma.
	217	5	2′ × 12″	Panel, Buddha leaving his home.	
	218	6	2′ × 12″	Buddha's visit to Uruvilwa, holding the Naga in his lotah.	
	219	7	1′ 9″ × 1′ 2″	Panel of seated Buddha and attendants between pilasters.	
	220	8	1′ 10″ × 8″	2 fragments of a niche.	
	221	9	2′ 2″ × 9″	Part of a niche, seated Buddha and monks.	
	222	10	1′ 10″ × 6″	4 pieces of a frieze, figures in niches between pillars.	
	223	11	1′ 8″ × 1′ 5″	3 pieces of a frieze, various scenes between pillars.	
	224	12	1′ 2″ × 9″	Panel representing a palace scene.	
	225	13	1′ 3″ × 1′ 1″	Panel of seated Buddha and monks.	
	226	14	1′ 2″ × 12″	3 fragments and stone lamps.	
	227	15	1′ 8″ × 1′ 3″	Panel between pilasters, representing the death of Buddha.	

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Appendix T.

List of Plates for the "Buddhist Sculptures of Gandhara," under preparation by General Cunningham and Major Cole.

No. of Plate.	No. of Sheet.	Description.	No. in General Cunningham's List of Photographs.	No. in Major Cole's Catalogue.
1	...	Map of Yusufzai	...	...
2	...	Map of Jamalgarhi	...	...
3	...	Plan of Ruins at Jamalgarhi	...	...
4	...	Map of Takht-i-Bahi	...	...
5	...	Plan of Ruins at Takht-i-Bahi	...	...
6	...	Chapel at Takht-i-Bahi	...	...
7	...	View of Takht-i-Bahi ruins	...	...
8	...	Treasury at Mycenæ, &c.	...	...
9	...	Plan and Sketch of the Ranigat Fort	...	...
10	...	Pilaster from Ranigat	...	...
11	...	Plan of Monastery at Sanghao	...	...
12	...	Plan of a Buddhist House and Granary at Sanghao	...	...
13	...	Section through the domed Granary at Sanghao	..	...
14	...	Plan of Dwellings near Rhode, Sanghao	...	...
15	...	Plan of a House and Granary at Rhode, Sanghao	...	...
16	...	Plan of Monastery, Koi Tangi, Mian Khan	...	...
17	...	Plan of Lower Monastery, Nuttu, near Mian Khan	...	...
18	...	Plan of Upper Monastery, Nuttu, near Mian Khan	...	...
19	...	Plan of Monastery and Tope at Tangi, Sanghao	...	...
20	...	Basement and details of Tope at Tangi, Sanghao	..	...
21	...	Plan of Tope at Marjan, Mian Khan	...	...
22	...	Plan of Tope at Mala Tangi, Mian Khan	...	...
23	...	Plan of Tope at Nullah, near Sanghao	...	..
24	...	Plan of Tope at Babuzai, near Mian Khan	...	...
25	...	Plan of Tope at Chinglai, near Sanghao	...	...
26	...	Plan of Ruins at Jao, Sanghao	...	...
27	...	Plan of Monastery at Kotah, Sanghao	...	...
28	...	View of a plaster-covered Tope at Ali Masjid	...	...
29	...	Sculpture from Mahomed Nari, part of a niche or chapel	...	...
30	...	Sculpture of a Tope, in the Lahore Museum	...	...
31	...	Sculptures from the Tope at Nullah	...	26—5
32	...	Capital and base of a pillar from Jamalgarhi	1—A—1	...
33	...	Capitals from Jamalgarhi	3—A—1	...
34	...	Capitals from Jamalgarhi, the largest 39 inches wide	2—A—1	...
35	...	Statues of Buddha from Jamalgarhi	16—A—1	...
36	...	Statues of Kings from Jamalgarhi	17—A—1	...
37	...	Statue of a King from Mahomed Nari, Lahore Museum	...	...
38	...	Statue of a King from Takal Bala, Lahore Museum	...	...
39	...	Statue of a King from Sahri Bahlol, Lahore Museum	...	...
40	...	Two figures in the Lahore Museum	...	...
41	...	Statue of Athene, Lahore Museum	...	...
42	...	Figure from the Upper Monastery at Nuttu	...	...
43	...	Figure from the Monastery at Koi Tangi	...	46—6
44	...	Four sitting figures of Kings from Jamalgarhi	18—A—1	95—52
45	...	Sculptures of figures from the Upper Monastery, Nuttu	...	129—16 123—10
46	...	Four female statuettes from the Upper Monastery, Nuttu	...	118—5 124—11
47	...	Two sculptured chapels from Jamalgarhi	9—A—1	...
48	...	Sculptured chapels, &c., from Jamalgarhi	11—A—1	...
49	...	Various religious scenes from Jamalgarhi	12—A—1	...
50	...	Part of a niche from the Monastery at Koi Tangi	...	47—4
51	...	A. Chapel from the Sanghao Monastery B. Chapel from Jamalgarhi C. Chapel from the Upper Monastery, Nuttu	... 14—A—1	8—8
52	...	Sculpture of part of a niche from the Tope at Nullah	...	114—1
53	...	Sculpture of the side part of a niche from the Tope at Nullah	...	30—9
54	...	Sculpture from the Tope at Marjan, birth of Buddha	...	27—6 174—2

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List of Plates for the "Buddhist Sculptures of Gandhara," &c.—contd.

No. of Plate.	No. of Sheet.	Description.	No. in General Cunningham's List of Photographs.	No. in Major Cole's Catalogue.
55	...	Sculptures representing the birth of Buddha, Jamalgarhi	10—A—1	...
56	...	Sculpture from the Upper Monastery at Nuttu: Birth of Buddha	...	129—16
57	...	Woman and Eagle; No. 1 from Upper Nuttu, Nos. 2, 3, and 4 from the Sanghao Monastery	...	7—7
58	...	Ganymede after Leochares	...	...
		Various scenes. A. Torture of a Buddhist Monk, Lahore Museum	...	...
59	...	B. Buddha with a fiery Halo, standing on water, Sanghao Monastery	...	17—17
		C. Figures from the Upper Monastery at Nuttu	...	126—13
		D. and E. Boys and Lions from Monastery at Koi Tangi	...	104—61
60	...	Sculpture: Buddha casting a Snake from his Bowl, Lahore Museum	...	...
61	...	Sculpture: Temple or Building on fire, Lahore Museum	...	...
62	...	Sculpture: Buddha, Uruvilwa and Naga—Tope at Chinglai	...	218—6
63	...	Sculpture: Buddha and Nagas, Sanghao Monastery	...	17—17
64	...	Sculpture from the Lower Monastery, Nuttu, Symbol worship	...	138—9
65	...	Sculpture: Buddha and Uruvilwa, Sanghao Monastery	...	15—15
66	...	Sculpture: Buddha and Elephant, Koi Tangi Monastery	...	47—11
67	...	Sculpture: Death of Buddha, Lower Monastery at Nuttu	...	138—9
68	...	Sculpture: Boys and Vines, Upper Monastery at Nuttu	...	119—6
		Sculpture: Death of Buddha, Upper Monastery at Nuttu	...	116—3
69	...	Sculpture: Coffin or relic chest, Tope at Nullah	...	31—10
70	...	Sculpture: Buddha and club men, Jamalgarhi	13—A—1	...
71	...	Various sculptured scenes, Jamalgarhi	8—A—1	...
72	...	Various domestic scenes, Jamalgarhi	15—A—1	...
73	...	Various religious scenes, Jamalgarhi	7—A—1	...
74	...	Various religious scenes, Jamalgarhi	5—A—1	...
75	...	Four-horse chariot and various religious scenes, Jamalgarhi	6—A—1	...
76	...	Sculpture: Relic worship, cremation, Upper Nuttu Monastery	...	118—5
		Sculpture: Boys and garlands, Lower Nuttu Monastery	...	131—2
77	...	Sculptures from Koi Tangi Monastery—Heads	...	55—12
		Boys and garlands	...	52—9
		seated Buddhas	...	54—11
		Band of small niches	...	76—33
		Seated Buddha, Lower Monastery, Nuttu	...	137—8
78	...	Various sculptures: Heads of Princes, Sanghao Monastery	...	5—5
		Boys and garlands, Lower Nuttu Monastery	...	131—2
		Two Pilasters and fragment, woman and glass, Sanghao Monastery	...	17—17
79	...	Sculpture: seated Buddha with attendants, under a gallery filled with women, Lahore Museum	...	...
80	...	Base of a throne, figures of woman and man with a lamp, Lahore Museum	...	...
81	...	Steps of the Tope stairs, Jamalgarhi, XIV, II, and IX	21—A—1	...
82	...	Steps of the Tope stairs, Jamalgarhi, V, VIII, VI, and VII	22—A—1	...
83	...	Steps of the Tope stairs, Jamalgarhi, XVI, IV, and XII	23—A—1	...

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Appendix U.

Great Temple to Siva and his Consort at Madura.

(An elaborate survey was made by me of this temple, but has not yet been published.)

PLATE I.—View of the Mutte Goparam (Heliogravure).
PLATE II.—View of the Mutarli Mandapam (Heliogravure).
PLATE III.—View of the Viavasanta Mandapam (Heliogravure).
PLATE IV.—Temple Jewels (Chromolithograph).

Madura is one of the most interesting places in India, the peculiarities of Dravidian art being more marked and more grotesquely elaborate here than in any other southern city. The Great Hindu Pagoda, with its picturesque gateways and pillared halls, produces a grand effect, whilst the deeply cut sculptures thrown into strong relief by brilliant sunlight are unsurpassed for variety and elaboration. This cannot fail to be the impression produced on any attentive spectator. The temple buildings are, moreover, not deserted like so many Indian shrines, but at all hours thronged with priests, worshippers, buyers and sellers, in this respect rivalling the busy religious spectacles which rapidly succeed each other at Benares. The activity of Hinduism both in its religious and artistic traditions is of the first interest at Madura, whilst in the civil architecture of the city one may observe an unrestrained use and appreciation of Muhammadan forms rendered in the peculiar manner of southern artisans.

2. A plan of Madura, dated 1688 A.D., published in Les Monuments Anciens et Modernes de L'Hindoustan by L. Langlès (Paris, 1821), shows the city to have been laid out with regularity; the central square containing the pagoda and palace buildings, shut in by double walls, was enclosed by a moat, again surrounded by streets, the whole covering a square area, to walk round which, the author says, took a good two hours.

3. The invasion of Southern India in 1310 A.D. by Malik Kafur caused the overthrow of the original pagoda, built probably some centuries before Christ. The existing edifices, forming the central portion of the temple, are said to date from 1520 A.D., but the surrounding and more magnificent buildings are mostly of Trimal Nayakkan's time (1623—1659 A.D.). Some of the inscriptions on the columns and walls are however older. One on the East Gopuram (Sundara Pandiya Gopuram) is dated 1522 A.D.; and in the same building is an inscription recording the gift of lands to the temple in the tenth year of the reign of "Sundara Pandiya Deva" (probably Rajendra Chola, who reigned up to 1113 A.D.).[1]

The following inscriptions were noted:—

	No.
East or Sundara Pandya Gopuram	12
Thousand pillar Mandapam	1
Minakshi Naikar Mandapam	3
Mudli Pilli Mandapam	1
East wall of Minakshi's temple	8
South cloister of Sundara Ishuara temple	1
West passage of do. do. on pavement	2
North wall of do. do.	3
East wall of do. do.	2
Carried over	33

[1] See list of Antiquities, Madras, by Mr. R. Sewell, Madras, 1882.

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	No.
Brought forward	33
Passage floor of Sundara Ishuara temple	1
South wall of do. do.	1
Palaka Gopuram do. do.	1
Jawandi Lingam Gopuram	2
Front of entrance to the Minakshi Mandapam pavement	1
West outer wall of Sundara Ishuara temple	14
North do. do. do.	13
Pavement do. do. do.	2
East do. do. do.	8
Math Gopuram	3
Gopuraigam Gopuram	6
Kaliana Mandapam	1
Outside kitchen near the Chitra Gopuram	1
South wall of the Potramara Kulam	4
Trimal Nayakkan's Mandapam	15
TOTAL	106

4. The two central shrines are dedicated to Siva, called "Sundareshuar," and "Minakshi" the fish-eyed goddess, the consort of Siva. The ceremonies connected with these gods furnish constant occasions for festivals within the walls of the temple, as well as processions outside in the city.

5. Photographs were taken of the most remarkable jewels used for the gods. The oldest is a pendant, studded with precious stones, presented by Sundara Pandiyan (which, if he was a Pandyan king, must have been before 1310 A.D.). Trimal Nayakkan gave a head turban for the god. (See Plate No. 4.)

6. The grotesque silver gilt vehicles for the god and goddess to ride in procession represent a lion, a swan, a human-headed bird, and a Yali or griffin, but are modern goldsmiths' work. All the other ornaments appear to be modern, and there is nothing on record to show when they were given. The designs of jewels at Rameshvaram and Madura are admirable, particularly pendants of double-headed garudas or birds with outstretched wings in solid gold studded with precious stones. These resemble some beautiful Egyptian jewels of gold incrusted with enamel and stones (figured at page 833 of Histoire de L'art dans L'antiquite, by Perrot and Chipiez—Paris Hachette & Co., 1882), which represent birds with outspread wings holding in their talons the emblems of eternity.

7. There is no means of knowing what the plans of the original temples at Madura were like. They may have been isolated shrines or with a single enclosure like the "Alaiva,"[1] or they may have been buildings with more than one enclosure like the Egyptian temples; but as rebuilt, enlarged and added to by Trimal Nayakkan, they possess three principal enclosures, and it appears from the unfinished Rayar Goparam that a fourth was in contemplation. All are for the service of the temple, and not as fortifications such as may be the last three enclosures at Srirangam.

8. The pagoda is very wealthy, has an endowment from Government, and receives frequent gifts of great value. Considerable sums are spent in repairs, and in painting and whitewashing the carved masonry of the Goparams and halls.

9. The following describes those portions of the temple to which unbelievers have access, and which for the most part are under secular government and used for everyday purposes. No notice has been taken of the condition

[1] Alaiva or Shore temple at the Seven Pagodas.

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of the actual sanctuaries, as this is a matter which alone concerns the temple committee.

10. The principal entrance is from the east through the Sundara Pandya Goparam, measuring 102 feet by 58 feet in plan; the building has been repaired and the exterior figures newly painted, the effect being quaint and pleasant at a distance. The steps leading down from the street are in disrepair. On the top step is an inscription which is worn in places. On the side walls of the passage are several other inscriptions. An inscription on the sill stone is worn. The wooden doorway of the Goparam is in disrepair. It is richly ornamented with carvings. The chamber on the right has been closed up by a roughly built wall with a small doorway. Rude steps have been made leading up to the left chamber, in which is the staircase for reaching the upper stories. There are two small niches on the inner side of the passage, which are used as receptacles for rubbish. The stone flooring of the passage is worn.

11. On leaving the Sundara Pandya Goparam the Viavasanta Rayar Mandapam is reached. See Plate No. III. Four of the columns on either side of the east entrance have life-size sculptured figures, one slightly mutilated. Three of these have been photographed. On the south side of the court a stone beam has cracked between two columns, and an additional stone pillar has been placed as a support. The roof shows signs of leakage on the east side between the outer and second row of columns, also on the north side. All the columns and ceilings have been whitewashed. A portion of the colonnade to the west has been built up to form mortar pits for the recent plaster repairs. Detail drawings were made of three columns and of the plinth of a fourth.

12. To the north of the Viavasanta Rayar Mandapam is the thousand-pillar Mandapam. The entrance steps are in disrepair, and the inscription on the top step is nearly defaced. The floor of the court is in a very bad state. The roof appears to be rain-proof, but a number of openings have been made by removing ceiling slabs to admit light, and the rain pours in at these places and does damage. The whole of the ceilings and columns have been whitewashed: their lower portions are very dirty. The first two rows of columns have sculptured figures of considerable spirit, and are, with the exception of a few chips, in good preservation. Detail drawings were made of ten columns and of the plinths of two others.

13. South of the Viavasanta Rayar Mandapam is the Sher Vagarar Mandapam, the flooring of which is in great disrepair and very dirty. The lower portions of the columns are whitewashed, and a shed is built against the north side.

14. A second approach to the temple enclosure from the east is through the Ashta Sakti Mandapam, a building with a great deal of grotesque carving and colored decoration, used as shops. The floor of the passage is in disrepair, the ceiling and columns are painted; but the lower portions of the latter are in a very dirty condition, being covered with grease.

15. Passing on, the Minakshi Naikar Mandapam is reached. The flooring is worn; the roof keeps out rain, but the ceiling is covered with dirt and cobwebs. The ceiling over the main passage is painted, and the supporting columns are colored yellow, but lower portions to a height of 5 feet are in a very dirty condition. The outer aisles of this court are used as elephant stables and very dirty. The brass archway for lamps in front of the Chitra Goparam is in a neglected state, and almost hidden by a dirty wooden scaffold. A slab of black stone has an inscription in good condition. There are also two other inscriptions in the passage, both nearly obliterated.

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16. The Chitra Goparam has its flooring in disrepair, and walls and ceiling covered with cobwebs, dust, and lampblack.

17. The Mudli Pillai Mandapam beyond is much neglected, with whitewashed walls and columns, sculptures covered with oil and cobwebs, and the flooring in disrepair. There is an inscription on the door sill, No. 17.

18. The Chitra Mandapam is a colonnade round the north, south, and east sides of the Potra Mara Culam tank, (170 feet by 114 feet). The flooring has been recently repaired, and is in good order. The outer row of columns are whitewashed, but the inner columns and ceilings are brilliantly coloured. The wall of the north side is covered with frescos representing the Siva Puranas, and two panels have been photographed. The west side of the tank is shut in by the Kili Kati Mandapam, the flooring of which has been renewed recently. The ceiling is in a dirty condition, and the old paintings discolored. The sculptures are in good preservation, but covered with grease and dirt. The upper parts of the columns are painted. The east wall abutting Minakshi's temple to the west is covered with inscriptions, but some new stones have created gaps in the lines which otherwise seem capable of being read, although at present covered with whitewash.

19. The Mutarli Mandapam, which adjoins the Kili Kati Court, seems to be of recent construction, and is in good order. The ceilings and upper parts of columns are brilliantly painted. (See Plate No. II Heliogravure). At the west end of this Mandapam is a canopy of black stone supported on columns, and near to it a doorway leading into a garden containing the Mandapam of Jawandi Ishuaram, which is in so ruinous a condition as to be only a lumber store. Passing from the Kili Kati Mandapam to the Sundarishuar Suami temple, one reaches the Nadkat Goparam. It is in fair order, but dirty. The wooden door is richly carved, and a detail drawing was made.

20. The temple of Sundarishuar Suami is on all four sides surrounded by a colonnade, the flooring of which is in disrepair and strewn with debris. Along the southern sides the columns are black with dirt and smoke, and the ceiling is dirty and haunted by bats. The back wall of the cloisters has some inscriptions, which, although here and there damaged, appear to be tolerably clear. On the west side the flooring is worn; columns and ceilings whitewashed, but the roof secure and sound.

21. The Palaka Goparam, which is an exit to the west, has been repaired and painted outside, but the ground floor is very dirty and neglected. The staircase to the upper stories is closed up.

22. The colonnade on the northern side of the temple is whitewashed; its flooring is firm, although worn. The wall surrounding the enclosure shows several cracks on the south side, and the south-west corner has somewhat sunk and cracked. There are several inscriptions on this wall, as also on some stones in the flooring. Some inscribed paving stones removed from the inner enclosure are strewn about.

23. The Mandapanaigam Mandapam is at the north-east corner of the Sundara Ishuara temple enclosure. Its flooring is in disrepair; its columns whitewashed; their capitals and the intermediate ceilings blackened by smoke. The steps leading up into the court have been recently re-constructed. This Mandapam is used as a lumber store.

24. The Sundarishuar or Kambtari Mandapam is an elaborate structure, some of the pillars of which have been detailed. The flooring has been renewed lately, also a number of the columns. The ceiling has been repaired, and the colonnade at the south-east corner has been closed to form a store-room for the

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various emblematic vehicles used in ceremonies. Many of these vehicles are of silver, and the best have been photographed.

25. The Goparanaigam Goparam is the chief entrance to the Kambtari Mandapam. The flooring has lately been renewed on the inner side, but the outer portion is old and worn. The wooden doorway has been roughly repaired. The exterior of the Goparam has been repaired and painted, but the interior is black with smoke and dirt. The interior staircase is ruined. There are a few inscriptions in the passage.

26. The southern tower, called the Jawandi-Lingam Chatti Goparam, has been repaired and re-painted. The outer entrance opening has been narrowed and provided with a small door. The flooring is worn ; the side wall and ceiling whitewashed ; the stone pilasters painted yellow. The recess on the right is closed up for storing grain. That on the left contains the staircase to the top. There are two inscriptions in the passage.

27. An inner street passes round the two great temple enclosures on the south, west, and north. Opposite the southern tower and on the other side of the south street is a small porch and door now blocked up. Turning to the west the Tahsildar's office is passed. It has been formed by building walls between the columns, and the rooms are kept in a very dirty condition. Further west and at the corner is the shrine of Ganpati, the Mandapam of which is in a dirty and neglected condition, the floor being strewn with rubbish.

28. The colonnade along the outer wall of the west street is used for cattle. The floors are broken up ; the roof leaky and dangerous and sunken in several places.

29. Both the Kadaka and Palaka Goparams are closed up and no longer used as entrances to the two sanctuaries. They have been repaired and re-painted outside.

30. The outer entrance of the western or Prakarama Pandya Goparam has been narrowed for a small doorway. The passage is in a very dirty state, being blackened by smoke and dust. The floor of the passage is in disrepair. The staircases leading to the upper stories have been repaired and their walls plastered. The exterior of the tower is in a ruined condition, but repairs are contemplated, and a scaffold for the purpose has been erected. The general construction of the Goparam has been demonstrated by careful drawings. The colonnade between the Goparam and the north-west corner is in fair repair and used as dwellings. The colonnade between the north-west corner of the outer enclosure and the Mutte Goparam is in use as a school, and is in fair condition.

31. The northern tower or Mutte Goparam (see Plate No. I) appears to be unfinished. It is in disrepair ; its staircases and upper stories are dirty and ruinous.

32. Opposite this Goparam is the Chinna Mutte Goparam, which has been recently repaired and re-painted.

33. The sixteen-pillar Mandapam, which is between the thousand-pillar Mandapam and the enclosure of the two principal temples, is in fair condition, but the columns and ceilings are whitewashed.

34. The Subiar Mandapam abuts the east wall of the Sundarishuar enclosure. It is in fair condition, but the walls are whitewashed.

35. Next to this, to the south, is the Kaliana Mandapam, or marriage hall. The floor is in disrepair ; the ceiling and columns whitewashed. It was originally an open pavilion, but now is open on the east only. On the two side walls are some curious drawings. There is an inscription on black stone.

36. The colonnade along the south outer wall and to the east of the southern tower is in a very dirty and neglected state. The roof is dangerous.

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Appendix U.

37. Trimal Nayakkans Mandapam, measuring 340 feet by 127 feet, is on the east of the great temple enclosure and across the street. It is also called the Pudu Mandapam. Two of the columns have been illustrated in detail. The flooring is firm but worn. The columns and ceiling are whitewashed. The lower portions of the columns are very dirty, and most of the sculptured figures painted. The roof is sound, but the parapet walls over the east and west ends are in ruins. The side walls to the north and south are bare, no parapets having been erected. A portion of the stone coving at the north-west corner is damaged. The sculptured horses on the west side have been slightly mutilated. The tatties and screens put up to enclose the hall are a disgrace to the place. The pavement and colonnade north and south of the building are extremely neglected and dirty, and used as urinals by the natives. There are several stones bearing inscriptions, but they do not appear to be in their original positions.

38. The Rayar Goparam, measuring 172 feet by 112 feet, is finished to the first story only. The passage is dirty and covered by rubbish of all sorts.

39. Very little attention seems to be paid to the sanitary condition of the temple. Every recess and corner is taken advantage of to be used as a latrine. The only places regularly swept are where processions pass, or where worship is conducted.

40. There are a number of stones bearing inscriptions, the positions of which are indicated by numbers on the plan which I had made of the temple. Many of these seem to be detached from their original positions, and a number of inscribed stones have been brought from the interior enclosures to be used for repairs. This will naturally destroy a good deal of historical evidence which may be of importance.

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Appendix V.

Great Temple to Vishnu on the Srirangam Island near Trichinopoly.

1. The earliest known examples of Dravidian architecture are at Mahavallipur (Seven Pagodas), which, with one exception (the Alaiva or shore temple), date from A.D. 650 to 700, and are cut out of the solid rock, being isolated structures with no enclosures. Mr. Fergusson calls these Raths "the petrifactions of the last forms of Buddhist architecture and of the first forms of that of the Dravidians." The oblong Raths became Gopurams or gates, the square Raths Vimanahs or sanctuaries, and both continued to be copied, together with their details, to a late period. The rock-cut caves, with their monolithic pillars, appear to have been the precursors of the many pillared halls or Mandapas of Southern India, and are curiously like the rock-cut tombs and temples of Egypt and Nubia.

2. The Alaiva temple at Mahavallipur illustrates the growth of the style and is a structural temple, probably dating A.D. 800 to 900, the sanctuary being surrounded by an outer wall, whilst an enclosure buried in the sand has recently been discovered to the west of the building.

3. Mr. Fergusson has touched on the similarities between the Egyptian and Dravidian Temples.[1] He says—

"It may be mentioned that the Gopuras, both in form and purpose, resemble the pylons of the Egyptian temples. The courts with pillars and cloisters are common to both and very similar in arrangement and extent. The great Mandapas and halls of 1,000 columns reproduce the Hypostyle halls, both in purpose and effect, with almost minute accuracy. The absence of any central tower or Vimanah over the sanctuary in Egypt is only conspicuously violated in one instance in India (Tanjore). Their mode of aggregation, and the amount of labour bestowed upon them for labour's sake, is only too characteristic of both styles."

4. Whilst questioning the accident of this resemblance, Mr. Fergusson considers the interval of time so great as to negative the idea that the features of Dravidian temples were imported from Egypt; but, looking to the intercourse between the two countries certainly existing in remote ages, he allows that seed may have been sown which fructified long afterwards.

5. Beyond mere name, is there any origin common to the Egyptian king and conqueror Rhamses and to the Indian god and hero Rama? We know that the temple of the former—the Ramession at Thebes—was laid out on principles followed at Rameshvaram, the temple of Rama in the extreme south of Madras. Again, the resemblance between the eagle-headed Garuda or vehicle and companion of Vishnu and the bird-headed figures of Egypt, Horus, and Thot, also between the grotesque winged lions of Nimroud in Assyria, and the monster Yalis or griffins of the Madras porches, seems to indicate the origin of some of the features of the Vishnu faith.

6. The designs of the temple jewels at Rameshvaram and Madura suggest antique origin, particularly pendants of single and double-headed Garudas or birds, with outstretched wings, in solid gold studded with precious stones. These resemble some beautiful Egyptian jewels of gold incrusted with enamel and stones, figured at page 833 of Histoire de L'art dans L'antiquitè, by Perrot and Chipiez (Paris Hachette & Co., 1882), which represent birds with outspread wings holding in their talons the emblems of eternity.

[1] See page 379, History of Indian and Eastern Architecture.

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PLATE No. 1.—General Plan of the Srirangam Temple—(Double Plate).

7. The great temple on the Srirangam Island, formed by the Kaveri and Kolerùn rivers, is over 4 miles north of the Trichinopoly civil station. A plan of A.D. 1688, at page 100 of Vol. I, Les Monuments Anciens et Modernes deL' Hindoustan, by Monsieur L. Langlès (Paris, 1821), shows a pagoda on the present site, but nothing to indicate the disposition of the buildings, or whether the present enclosure walls then existed. Mr. Fergusson states that all the main parts of the temple belong to the first half of the 18th century, and this is probably correct in respect of the superstructures of the pyramid gates which are of brick, plastered in a very florid style. But some of the stone basements of these huge structures have a more ancient look. The rampant horses in Plates Nos. 3 and 9 bear a resemblance to those in the Vellore temple (A.D. 1350), and to those at the entrance to Trimal Nayakkan's choultry at Madura (A.D. 1645). A comparison of some of the details in the third and fourth enclosures (see Plate No. 6, Column H, and Plate No. 10, Column F) with those in the rock-cut temples and caves at Mahavallipur (650—700 A.D.) show how ancient forms were reproduced in later and more elaborate buildings.

8. Viswanatha Nayakkan, one of the kings of Madura, took possession of Trichinopoly about A.D. 1559, and built part of the Srirangam temple, but Mr. Lewis Moore tells us in his Trichinopoly Manual that he certainly did not build the oldest portions. The Tamil manuscripts state that Trimal Nayakkan (A.D. 1823—1659) constructed 96 Rayar Gopurams, of which some were in Srirangam. Vijaya Ranga Choka (A.D. 1705—1731), the last of the Nayakkans, appears to have largely endowed the temple, but shortly after both the pagodas of Srirangam and Jambuishuar were occupied by the troops of Chanda Sahib and the French until the English and their Mahratta allies under Lawrence, Clive, and Monakji, obliged them to capitulate. Both temples continued to be used as encampments during the wars between the English and French up to the end of the 18th century, when Trichinopoly was transferred to the British Government.

9. The late Dr. Burnell held the opinion that all the great Madras temples to Vishnu were erected in the 12th and 13th centuries, and that Krishnaraya (1509—1530 A.D.) built the great Gopurams at Conjeveram, Chillambaram, and Srirangam, to form fortifications to protect the shrines from foreign invaders. The masonry of the Srirangam buildings requires to be cleaned of plaster and whitewash before a perfect search can be made for inscriptions to elucidate history.

The following inscriptions were taken note of by my surveyors:—

1st court or sanctuary	5	inscriptions	on walls	5
2nd do.	7	do.	do.	7
3rd do.	16	do.	do.	16
	10	do.	on pavements	10
4th do.	56	inscriptions	on pavements	56
5th do.	3	do.	do.	3
	1	do.	on north Gopuram	1
6th do.	4	do.	on pavements	4
7th do.	2	do.	on the north Gopuram	2
8th do.	4	do.	on south Gopuram	4
			TOTAL	108

10. Due probably to its gradual development around the original central shrine, there is a great want of compactness in the general design. It is now a

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walled town with a number of spires and fanes dotted irregularly about; and, as Mr. Fergusson remarks, the gateways lose half their dignity from their positions, the bathos of their decreasing in size and elaboration, as they approach the sanctuary, being a mistake which nothing can redeem. On the other hand, there is a great picturesqueness in the whole viewed from a height or distance, and much to admire in the designs and details of the individual structures.

11. I was told that the income amounts to Rs. 60,000 a year, but the annual festivals lasting 20 days, and to which great crowds assemble from all parts, must yield a good deal in gifts and offerings. The three outer enclosures of the temple occupied by houses have since 1871 come under the Municipal Act of that year, and the Commissioners, with receipts amounting annually to over Rs. 20,000, have the means of keeping some of the most important structures in proper condition. I am indebted to Mr. Sewell, Collector of Trichinopoly, for a detailed list of all the more important temple jewels used to adorn the god at festivals. Photographs were procured by me of the best examples. According to the temple records, Vijaya Ranga Choka Nayakkan (A.D. 1705—1731) presented some of the earliest specimens, comprising valuable vessels of solid gold and handsome suits for the god, of gold armour studded with precious stones. His Royal Highness the Prince of Wales in 1876 gave a golden salver.

12. The outer or *eighth court* covers a very extensive area, measuring 2,520 feet by 2,865 feet. The four walls are in fair condition. The northern Gopuram at A on the general plan (Plate No. 1) is built up to a height of 4 feet only, and dwelling-houses are erected over it. The eastern tower at B is built to a height of 12 feet. The entrance door is in disrepair. The southern gate at C is complete to the first story and known as the Rayar Gopuram. The structure is overgrown with vegetation which should be removed, and the door which is dilapidated should be repaired. The western tower at D has its plinth built to a height of only 4 feet.

13. The *seventh court* is enclosed on all four sides by walls in disrepair, portions of the parapet and upper masonry having fallen. The exterior of the northern Gopuram at E is in disrepair, also the floor of the ground story. The southern tower or Talayari Gopuram at G is overgrown with vegetation, and its exterior in bad condition, the plaster having fallen in several places. The flooring of the passage is in bad order, and the ceiling with its paintings disfigured with dirt. The western Gopuram at H has its exterior in disrepair, but the interior is in fair order: the doors require looking to.

14. The walls of the *sixth enclosure* are in a very ruinous condition, the upper portions crumbling away and overgrown with creepers. The northern tower at J is overgrown and in a state of ruin. The interior is in fair order, but the ceiling of the ground floor has paintings soiled by dirt. The eastern tower at K is known as the Katte Gopuram. The exterior is in fair order, but portions of the plaster in disrepair. The interior of the Gopuram is in good order. The southern or Nanmohan Gopuram at L is in a ruined condition, and the exterior full of weeds. The interior is in fair order, but the ceiling frescos of the ground floor dirty. The western or Sakkilian Kottavasal Gopuram at M is in disrepair, and portions of the brickwork fallen.

15. The walls enclosing the *fifth court* are in fair condition. The northern or Nachiar Sanadi Gopuram at N is in fair order, but the door out of repair. The eastern or Vaille Gopuram at O is in very good condition, but a portion of the stone coving has been broken off outside. The exterior of the southern or Kurat Alwar Gopuram at P is in great disrepair, but the interior is in fair

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order. The painted ceilings of the ground floor are very dirty. There is no western tower to the fifth court.

16. The walls round the *fourth court* are in good order. The northern tower at Q is in great disrepair, the plaster having fallen as well as portions of the masonry. The southern tower at R is in disrepair, and young trees rooted on the top. There are but two Gopurams to the fourth court, beyond which none but Hindus may penetrate.

17. The walls and buildings coloured red on the plan, Plate No. 1, enclose the temple proper. Between the fifth, sixth, seventh, and eighth enclosures, are streets of houses, coloured grey on the plan.

18. The principal halls or Mandapams are between the fourth and fifth enclosures. The thousand-pillar Mandapam at the north-east corner, the Saishgiri Rao Mandapam on the east side, and the Rangvilasam Gopuram to the south.

PLATE No. 2.—Plan and Section of the Thousand-pillar Mandapam—(Single Plate).

PLATE No. 4.—Pillar in the Thousand-pillar Mandapam, marked L on the Plans—(Single Plate).

PLATE No. 8.—Pillars in the Thousand-pillar Mandapam, marked K and M on the Plan—(Single Plate).

19. The so-called thousand-pillar Mandapam is in fair order, but portions of the floor near the south entrance and at the north-east corner are broken up. The ceiling and columns have been whitewashed, and some of the latter coloured in red and yellow stripes. The carved stone should be laid bare. The actual number of pillars in the hall is 952. The building runs almost due north and south and measures 508 feet by 155 feet. It has a series of three terraces rising one above the other to the north. Details of three of the columns are shown in Plate No. 4, Column L, and Plate No. 8, Columns K and M. Their simple outline points to the probable early date of the hall, which from its position appears to be an integral part of the fifth enclosure.

PLATE No. 3.—Pillar in the Sashgiri Mandapam, marked B on Plan, Plate No. 1—(Single Plate).

PLATE No. 4.—Pillar in the Sashgiri Mandapam, marked A on Plan, Plate No. 1—(Single Plate).

PLATE No. 9.—Carved Pillars in the Sashgiri Mandapam, from a Photograph reproduced in Heliogravure—(Single Plate).

20. The Sashgiri Mandapam is one of the most elaborately carved colonnades in the temple, and, judging from the way in which it is placed, seems to be later than the fifth court. Knowing that Trimal Nayakkan had a share in the additions to the Srirangam temple, the probability of his having built this Mandapam is increased by the resemblance of the rampant horses in Plates Nos. 3 and 9 to those in his choultry at Madura. The carvings are much spoilt by streaks of red and yellow paint. The floor of the building is in disrepair, but the roof and ceiling in fair order. One of the columns has been damaged, and the figures of a tiger and a man lie broken at the base.

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PLATE No. 5.—Pillar in the Rangvilasam Mandapam, marked C on Plan, Plate No. 1—(Single Plate).

PLATE No. 6.—Pillar in the Rangvilasam Mandapam, marked E on Plan, Plate 1—(Single Plate).

21. This hall, used as a council room for the temple, also appears to have been added after the fifth court was built. It is in good condition, but the parapet wall is in disrepair. Details of two of the columns, marked C and E on the plan, Plate No. 1, and figured in Plates Nos. 5 and 6, show considerable refinement and delicacy in design suggestive alike to those who work in stone or metal.

PLATE No. 6.—Pillar in a Mandapam in the northern portion of the fourth enclosure, marked H on Plan, Plate 1—(Single Plate).

PLATE No. 10.—Details of a Pillar marked F, and a Door marked J, in the fourth enclosure. See Plan, Plate 1—(Single Plate).

22. Visitors are not allowed in the fourth enclosure, but my Hindu surveyors made a plan of it with the courts beyond, and obtained the details which form the subjects of the illustrations. The column marked H in Plate No. 6 is from a twelve-pillared porch in the northern part, and very similar in design and proportion to the pillars in the Raths at Mahavallipur (650—700 A. D.). Its appearance suggests an early date. The column marked F in Plate No. 10 is from a four-pillared porch to the south of the third enclosure. The door J in Plate No. 10 is from the Garuda temple between the two south Gopurams of the third and fourth enclosures. Most of the better planned and more celebrated Madras temples have doors of this description handsomely carved in wood.

PLATE No. 5.—Pillar from a Mandapam in the third enclosure, marked G on Plan, Plate 1—(Single Plate).

PLATE No. 7.—Four-pillar Porch in the third enclosure. See D on Plan, Plate 1—(Single Plate).

23. An elegant little porch at the north-west corner of the third court is shown in Plate No. 7. The superstructure above the cornice or Chujjais of wood and probably a repair, the lower parts being of stone. The simplicity of the ornaments is suggestive of the earlier period of Dravidian art. The Column G from a hall in the south-east corner of the third enclosure resembles some of the columns in the Vellore Fort (A. D. 1350).

24. The principal shrine, in the centre of the building, is dedicated to Vishnu, called Rangnath Swami. It has a modern gilt dome. The goddess has a temple in the north-west corner of the fifth enclosure, called "Rangnaiki." Besides these, there are numerous small shrines in the various enclosures dedicated to minor deities and one to Ganesh.

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Appendix W.

Temple to Siva called Jambuishuar on the Srirangam Island, Trichinopoly.

1. In a note on the Srirangam Temple, I have pointed out how we have to look to the Raths at Mahavallipur for the earliest known Indian examples of Dravidian architecture (650—700 A.D.). Mr. Fergusson aptly calls them the petrifactions of the last forms of Buddhist architecture and of the first forms of the Dravidians. The oblong Raths supplied models for the great gates, the square Raths models for the Vimanas or sanctuaries of the temples. The rock-cut caves, with their monolithic pillars, appear to have been the precursors of the many-pillared halls or Mandapas, and resemble the rock-cut tombs and temples of Egypt and Nubia.

2. The temples of Southern India, with their lofty gates and numerous enclosing walls, have, whether by accident or through the connection between the two countries in remote ages, a resemblance to the temples of Egypt. The Gopurams resemble the Pylons of the Egyptian temples: the courts with pillars and cloisters are common to both, and very similar in arrangement and extent. The great thousand-pillar Mandapams reproduce the Hypostyle halls, and the enclosure of the sanctuary within numerous barriers was in both the very essence of the plan.

3. The temple to Siva on the Srirangam Island near Trichinopoly, known as "Jambuishuar," is smaller than the Great Temple to Vishnu at the same place; but with the greater interest of earlier date, it surpasses it also in beauty and architectural dignity. There are many inscriptions on its walls, one dating A.D. 1481-82; but if, as Dr. Burnell says, all the great temples to Siva in Southern India were built in the 11th century A.D., we may expect something earlier to be recorded among the inscriptions not yet read or yet to be discovered.

The following were noted by my surveyors:—

Sanctuary	—3 on the floor, 2 on walls, total	5
2nd Court	—2 on the floor, 7 on walls, or pillars, total	9
3rd "	—16 on the floor, 22 on walls, total	38
4th "	—3 on the floor of temple to Lakshmi	3
5th "	—None.	
6th "	—1 on the Gopuram to the west	1
	TOTAL	47

4. Mr. Lewis Moore, in his Manual of the Trichinopoly District, says the Jambuishuar temple is not a rich one. It had in A.D. 1750 an endowment of 64 villages, but in 1820 owned only 15. In 1851 an annual money allowance of Rs. 9,450 was given to the pagoda in lieu of the lands, and this sum, sufficient to keep the buildings in good order, is paid every year to the trustees.

PLATE No. 1.—General Plan of the Jambuishuar Temple.—(Double Plate).

5. There are six courts to the temple: none but Hindus are admitted to the 3rd, 4th, 5th, and 6th. The walls of the *first court* are in disrepair and overgrown with vegetation. The principal entrance is on the west side by the Gopuram D, the exterior of which is in disrepair but the interior in good order

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excepting the floor. There is here a stone with an inscription. The northern gate at A is built up to the first story only. The eastern tower at B is finished to a height of only 10 feet; both are in good condition. The southern Gopuram at C is built up to the first floor; the interior is in good order, but the floor covered with earth: the carved wooden doors are in disrepair. The first enclosure measures 2,420 feet by 1,490 feet. The so-called thousand-pillar Mandapam with its tank is in this court, and has to be traversed on entering from the west.

6. The *second court* measures 1,370 feet by 520 feet. It has only two entrances. The gate at K on the west is overgrown with vegetation, and the exterior is in disrepair. The interior is in fair order, but the door dilapidated. The Gopuram to the east at E is in fair condition, but overgrown with vegetation.

7. The remaining Gopurams at F, G, H, and J, are in a ruinous state: access is, however, denied to any but Hindus. The portions of the building coloured brown are used as dwellings or for secular purposes: the temples and accessories are coloured red, and their gardens green.

PLATE No. 2.—Plan and Section of the Thousand-Pillar Mandapam.

PLATE No. 3.—Column marked G on the Plan.

PLATE No. 4.—Columns marked E and F on the Plan.

8. The thousand-pillar Mandapam with its tank, called the Surya Tiratham, measures 525 feet long by 130 feet wide. The tank is said to be fed by a perpetual spring, but I am unable to verify this. The total number of columns in the hall is 707, and round the tank 132, making 839 in all. The Mandapam runs nearly due north and south, and has four sets of floors rising one above the other to the north. The columns at F and G are elaborate in design, the scrolls of foliation carved in panels being specially effective. Column E is plainer and more primitive in outline. The floors of the building are in bad order; the ceilings, however, in fair condition; but both ceilings and sculptured columns are whitewashed.

PLATE No. 3.—Columns B and C in the Indar Tiratham Mandapam, within the fourth court of the Temple.

9. Once a year the god is brought from the Great Vishnu Pagoda at Sriran-gam and placed in the porch of the Indar Tiratham. The visit is accompanied with great ceremony, and the priests assemble round the small tank.

The two columns B and C in the building were detailed by my Hindu draftsmen, who alone were permitted to pass beyond the fourth enclosure. Column B resembles those in the Subramanya temple at Chillambram. Column C is an edition of those at the Seven Pagodas, but the building from its position appears to have been added after the fourth enclosure walls were erected.

PLATE No. 4.—Column A in the Maisur Raja's Mandapam in the fourth court of the Temple.

PLATE No. 5.—Column D in the Unjal Mandapam in the fourth court of the Temple. Door H in the gate of the third enclosure.

10. The Maisur Raja's pavilion is a square building supported by 24 columns. The Detail A shows the elaborate design and sculpture of one with its scrolls and quaint figure devices. The Unjal Mandapam is a small pavilion at the

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south-west corner of the fourth court. The Detail D of one of its columns looks more modern in style than the rest of the temple architecture. The Gate H leading into the third court has a handsome wooden door studded with iron knobs, which is detailed in Plate No. 5. (XYLIA-DOLA-BRIFORMIS—The Iron Tree.)

11. The name "Jambuishuar" is derived from Jambu, the name of a tree, and Isvara, a name of the god Siva; but the temple is also known as Tiravanaika, or sacred grove of the elephant, by which name the position of the building is indicated on a map of Trichinopoly, dating A.D. 1688, reproduced in M. Langlè's Monuments Anciens et Modernes de L'Hindoustan (Paris, 1821).

12. The central sanctuary, called the Jambunath Swami, contains a stone lingam; the building is of small size, irregular in outline in plan and with a flat roof. The female goddess Lakshmi has a temple to herself in the north part of the fifth enclosure; besides these there are numerous pillared halls and choultries, a tank and pavilion for the special use of the god and goddess, and a tank and Mandapam dedicated to Brahma.

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Appendix X.

Great Temple of Ramnath Swami at Rameshwaram.

1. The pagoda of Rameshwaram (from two Sanscrit words Rama and Ishwar) is one of five great places of Hindu pilgrimage in India. Rama, the seventh incarnation of Vishnu, is said to have worshipped Siva on the site of the temple, and erected the lingam now in its sanctuary. Hence followers, both of Vishnu and Siva, assemble here in great numbers. A light railway would possibly pay to carry pilgrims from the Madura to the coast, but at present the journey is over 68 miles of bad road to Ramnad, the sand being in some places very heavy. Mandapam on the coast is 24 miles further, and from thence a boat conveys one across the channel to Paumben in the Rameshwaram Island. The town of that name is about 7 miles beyond, and at its east end stands the temple buildings, the outer walls of which measure 866 feet along the north, 864 along the south, 654 along the east, and 664 along the west face. I had a very careful survey made of the place, and photographs taken of the principal features.

2. The entrance from the Paumben side is by the western Goparam, which is all of stone, measuring in plan 62 feet long by 40 feet wide, and crowned by five stories, the total height being about 100 feet. The building is of comparatively simple outline, excepting the upper story which is covered by some florid plaster figures and ornaments. It is in disrepair; the passage dirty and neglected: there are two inscriptions in it. Passing through the door one enters a covered avenue 440 feet long by 60 feet broad, with three rows of columns on either side. The detail was drawn of one with a rampant Yali or griffin. The centre of this avenue is crossed by the third or Muna Prakaram, a corridor encircling the temple buildings on all four sides, and constituting its chief attraction from an architectural point of view. The corridors on the longer sides of the rectangle measure about 667 feet from end to end. All four flanked by elaborately sculptured pillars in rows from three to five deep produce an effect by the display of labour and the length of the vistas, which is unequalled elsewhere in India. Unfortunately the ceiling and columns are covered with plaster and paint, but the general effect is most impressive.

3. Passing along this great corridor to the right or south, one sees to the east a tank surrounded by steps measuring 117 feet, square at the top, and to the west a Siva Lingam temple measuring in plan 59 feet by 35 feet, which Mr. Fergusson thinks may date from the 11th or 12th century A.D. Continuing along the south, there are some handsome columns at the corner, detailed drawings of which have been made; the former 17 feet and the latter 23 feet in height. Half way down the length of the corridor one crosses the approach from the southern Goparam. The latter is an unfinished masonry gate built to a hight of 20 feet, and measuring 110 feet by 62 feet in plan. If completed, this would have been the most imposing building in the temple. Now it is overgrown with weeds and in disrepair, the outer opening being narrowed to a small wicket. The corridor to the east of the temple passes between the Muttee Goparam and the Mangala Goparam on the west or left, and the Vasanta Mandapam and Kaliana Mandapam on the east or right. The Vasanta Mandapam, measuring inside 77 feet by 59 feet, has 34 isolated columns, one of which is 10 feet high, and, with the figures of a Ramnad Raja and his wives, was drawn in detail. The whole building is neglected: columns and ceilings plastered, and the ceilings covered with paint. There is an inscription on a black stone slab.

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The adjoining Kaliana Mandapam measures inside 75 feet by 58 feet but is dirty and dilapidated; the columns and ceilings plastered and colorwashed. Opposite the Kaliana Mandapam is the Mangala Goparam, measuring 35 feet by 23 feet in plan: the superstructure of which is complete. A column in the colonnade in front of the gate was drawn in detail. The Vasanta Goparam forms the principal approach to the temple and is connected by a corridor with the Muth Goparam, a gate measuring 91 feet by 51 feet in plan. Its superstructure is incomplete, but is built of stone without florid figure sculpture to confuse the structural outline, and, as Mr. Fergusson remarks, it more nearly reproduces the effect of an Egyptain propylon than any other example of its class in India. The corridor or Prakaram to the north has over 450 pillars, and a drawing has been made of one with a figure of a man carrying a woman on his back (perhaps Sita being carried off by Ravan). The northern Goparam measures 108 feet by 62 feet, and is built up to a height of only 12 feet. The structure is in disrepair and overgrown with vegetation: the outer entrance is narrowed to a small wicket. A detail was drawn of a column in the western corridor, with a statue on it of one of the Rajas of Ramnad. The outer wall surrounding the temple buildings is in considerable disrepair.

4. The sanctuaries of the god and goddess are separate shrines, each surrounded by a Prakaram. The two are connected by a corridor and again surrounded by a second Prakaram, but to this part of the temple only Hindus are admitted. My Hindu draftsmen who were allowed access made a plan and detailed three very handsome wooden doors; they also made a drawing of the monster stone bull or Nandi with its very richly carved trappings and ornaments, which stands under a pillared canopy in front of the Ramnath shrine. It measures 22 feet in length by 17 feet in height, and is nearly half as large again as the great Nandi in the temple at Tanjore.

5. Mr. Fergusson describes the Rameshwaram temple as belonging to the seventeenth century, except the small Vimana in the west corridor, already described, which he thinks may belong to the eleventh or twelfth century. From the inscriptions furnished to Mr. Sewell,[1] it appears that the Mahamandapam, immediately in front of the Ramnath temple, was built in 1598 A.D., and that the Kotertirtham on the north wall of the temple was built in 1608 A.D. My surveyors noted 27 different inscriptions, the positions of which are indicated by numbers on my survey.

6. I had photographs taken of the jewels used for the god and goddess, and from information furnished by the district authorities, from the temple records, have ascertained the dates when some were presented, *i.e.*,—

i.—A conical crown for the god of solid gold, studded with pearls and precious stones, presented 1414 A.D.

ii.—Crowns for the god and goddess of solid gold, embedded with precious stones, presented by Viswanatha Nayakkan about 1557 A.D.

iii.—Pendants of single and double-headed birds or Garudas of gold, embedded with jewels, presented 300 years ago: these are most curious and resemble Egyptian enamelled amulets of the time of Rhamses II.

iv.—Armour for the god of solid gold and jewels; presented about 250 years ago.

v.—A stool of gold, presented about 1665 A.D.

[1] See list of Antiquities, Madras, 1882.

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Appendix Y.

Having been called on by the Government of India to furnish a distribution list for the first issue of the Illustrations described in the appendices to this report (*vide* letter No. 15 from the Home Department, Archæology, dated 28th January 1884), I first made enquiry as to those who would pay for complete sets. The 17 monographs, with 105 plates, have cost about Rs. 200 each entire set, and—

The following have expressed a desire to purchase :—

The Science and Art Department, London	6 sets.
The Government, North-Western Provinces and Oudh	2 „
His Highness the Maharaja of Oodeypore	1 „
His Highness the Maharaja of Jeypore	2 „
His Highness the Maharaja of Jodhpore	2 „
His Highness the Maharaja of Ulwar	1 „
His Highness the Maharaja of Kotah	2 „
His Highness the Maharaja of Tonk	1 „
His Highness the Maharaja of Jhallawar	1 „
His Highness the Maharaja of Dhar	1 „
Her Highness the Begum of Bhopal	1 „
The Raja of Rajgurh	1 „
The Raja of Naraingurh	1 „

(Answers have not yet been received from all the Central India Chiefs.)

The following institutions should possess a set for reference :—

School of Art, Madras.
Central Museum, Madras.
School of Art, Bombay.
Bombay Asiatic Society.
Asiatic Society of Bengal.
School of Art, Calcutta.
Imperial Museum, Calcutta.
Allahabad Library.
School of Art, Lahore.
Intelligence Department, Quartermaster General's Office, Simla.
The Delhi Museum.
Industrial School, Hoshiarpur.
Kasur Industrial School (near Lahore).
Umritsar Municipality.
Multan ditto.
Gujarat ditto.
Hirabag Museum, Poona.
Bombay Municipality.
Surat ditto.
Ahmedabad ditto.
Broach ditto.
Moradabad ditto.
Bulandshahr ditto.
Muttra ditto.
Benares ditto.
Aligarh ditto.
Agra ditto.
Bareilly ditto.
Ajmir ditto.
Tanjore ditto.
Trichinopoly ditto.
Madura ditto.
Nagpur ditto.

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The following would probably be glad to purchase sets :—

The Chiefs of Kashmir, the Punjab, Hydrabad, Mysore, &c.
The Royal Asiatic Society of Great Britain and Ireland.
The British Museum.

And I suggest that the following be presented with copies through the Secretaries of State for India and Foreign Affairs, with a view to their subscribing to publications of the kind on Indian Art and Architecture :—

France . .	Musée Communal, Amiens.
„ . .	Archæological Museum, Arles.
„ . .	Town Museum, Boulogne-Sur-Mer.
„ . .	Museum of Antiquities, Bordeaux.
„ . .	„ of „ Caen.
„ . .	„ of Art Industry, Lyons.
„ . .	Ecole des Beaux Arts, Quai Malaquais, Paris.
Germany . .	Museum of Antiquities, Arolsen.
„ . .	Old and New Royal Museum, Berlin.
„ . .	Art Museum of the University, Bonn.
„ . .	Hall of Arts, Carlsruhe.
„ . .	Wallrof-Richartz Museum, Cologne.
„ . .	Grand Ducal Museum, Darmstadt.
„ . .	Royal Collection of Art and Science, Dresden.
„ . .	Städel Museum, Frankfort-on-the-Maine.
„ . .	Collection at the Castle Friedenstein, Gotha.
„ . .	Bavarian National Museum, Munich.
„ . .	Museum of Fine Arts, Stuttgart.
Austria . .	Imperial Museum of Art and Industry.
Belgium . .	Musée Royal, Brussels.
Norway . .	Museum of the University of Norway, Christiana.
Sweden . .	National Museum, Stockholm.
Italy . .	Museum of Antiquities, Turin.
„ . .	Vatican Museum, Rome.
„ . .	Musee d'Art Industrielle, Milan.
„ . .	Palazzo del Podesta, Florence.
Holland . .	Kunst Industrie Museum, Amsterdam.
„ . .	Royal Museum of Curiosities, the Hague.
Denmark . .	Thorwaldsen's Museum, Copenhagen.
Russia . .	Société Imperiale d'Encouragement aux Beaux Arts de St. Pétersbourg.
„ . .	Public Museum, Moskow,
„ . .	Museum of the Archæological Commission of the Imperial Hermitage, St. Petersburg.
Switzerland .	Archæological Museum, Geneva.

This would dispose of 88 copies, leaving few for the usual official distribution or for sale to the public.

A fresh edition of 100 copies will cost about 5,500 francs, or 2,250 rupees, or say Rs. 30 for each set of 105 plates, with letterpress and covers.

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Appendix Z.

List of Illustrations together with their Cost.

Number of Plate.	Total.	Name of Place or Building.		Prime cost of producing 100 copies (in francs).	Cost of printing additional copies per 100 (in francs).
		Great Tope at Sanchi, Central India			
1		Filling-in the Breach, 1881.	Heliogravure . .	200	25
2		General view from the north	" . .	"	"
3		View from the north	" . .	"	"
4		View from the south	" . .	"	"
5		View from the south with Vihâra	" . .	"	"
6		Southern Gateway (re-built)	" . .	"	"
7		Back of southern gateway	" . .	"	"
8		West gateway (re-built)	" . .	"	"
9		Back of west gateway	" . .	"	"
10		Small gateway	" . .	"	"
11		Back of small gateway	" . .	"	"
	11		Showing repairs 1883.		
		Gwalior, Central India.			
1		Jain sculptures	Heliogravure . .	200	25
2		Palace front	" . .	"	"
3		Interior of Large Sao Bahu temple	" . .	"	"
4		Jama Masjid	" . .	"	"
5		Modern mausoleum	" . .	"	"
6		Shop front	" . .	"	"
	6				
		Chittorgarh, in Méwar-Rajputana.			
1		Jain tower from the south	Heliogravure . .	200	25
2		Khambo Rana tower "	" . .	"	"
3		Khambo Rana tower—lower part	" . .	"	"
4		Ahar-ki-darwaza	" . .	"	"
	4				
		Udaypur, in Méwar-Rajputana.			
1		Jalnavas in the Palace	Heliogravure . .	200	25
2		Coloured glass, mosaic	" . .	"	"
3		Door of the Bari Mahal	" . .	"	"
4		" " "	" . .	"	"
5		" " "	" . .	"	"
	5				
		Græco-Buddhist Sculptures from Gandhara.			
1		Sculpture from Mahomed Nari	Heliogravure . .	200	25
2		Group of sculptures from Sanghao	" . .	"	"
3		Woman and eagle from Sanghao	" . .	"	"
	26	Carried over.			

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Number of Plate.	Total.	Name of Place or Building.		Prime cost of producing 100 copies (in francs).	Cost of printing additional copies per 100 (in francs).
	26	Brought forward.			
		Græco-Buddhist Sculptures from Gandhara—continued.			
4		Group from Sanghao	Heliogravure . .	200	25
5		,, ,, and Lower Nuttu	,, . .	,,	,,
6		,, ,, ,,	,, . .	,,	,,
7		,, ,,	,, . .	,,	,,
8		Buddha and Nagas from Sanghao	,, . .	,,	,,
9		Buddha and Ascetics	,, . .	,,	,,
10		Group from Upper Nuttu	,, . .	,,	,,
11		Birth of Buddha ,,	,, . .	,,	,,
12		Frieze ,,	,, . .	,,	,,
13		Group ,,	,, . .	,,	,,
14		Fire-altar from Upper Nuttu and garland frieze from Lower Nuttu	,, . .	,,	,,
15		Group from Upper Nuttu	,, . .	,,	,,
16		Frieze of vines and death of Buddha from Upper Nuttu	,, . .	,,	,,
17		Group from Upper Nuttu	,, . .	,,	,,
18		,, ,,	,, . .	,,	,,
19		,, ,,	,, . .	,,	,,
20		,, Lower Nuttu	,, . .	,,	,,
21		Symbol worship from Lower Nuttu	,, . .	,,	,,
22		Death of Buddha ,,	,, . .	,,	,,
23		Niche from Mian Khan	,, . .	,,	,,
24		Figure from ,,	,, . .	,,	,,
25		,, ,,	,, . .	,,	,,
26		Group from ,,	,, . .	,,	,,
27		,, ,,	,, . .	,,	,,
28		,, ,,	,, . .	,,	,,
29		,, ,,	,, . .	,,	,,
30		Elephant Scene from Mian Khan	,, . .	,,	,,
	30				
		Tomb of Jahangir at Shahdara, Lahore.			
1		General Plan (double sheet)	Chromolithograph . .	535	85
2		Elevation and section (double sheet)	Engraving . .	650	30
3		Details of walls	Chromolithograph . .	625	85
4		,, pavements	,, . .	415	75
5		,, frescos and mosaic	,, . .	575	105
6		,, tile-work	,, . .	365	85
7		,, ,,	,, . .	370	85
8		,, paved walks	,, . .	370	65
9		,, garden walls and alcove	,, . .	280	20
	9				
		Shahlimar garden, Lahore.			
1		General plan (double sheet)	Chromolithograph . .	565	95
2		Detail of tile work ,,	,, . .	1,250	150
3		,, ,, ,,	,, . .	1,400	200
4		,, fountains	Engraving . .	230	20
	4				
	69	Carried over.			

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Number of Plate.	Total.	Name of Place or Building.		Prime cost of producing 100 copies (in francs).	Cost of printing additional copies per 100 (in francs).
	69	Brought forward.			
		Lahore Fort.			
1	1	General plan (double sheet)	Engraving . .	475	30
		Golden Temple at Umritsar			
1		Plan and elevation of door (double sheet)	Engraving . .	750	30
2		Detail of wood and ivory mosaic	Chromolithograph .	585	85
3		" " "	" .	650	110
4		" " "	" .	650	85
5	5	" " "	(double sheet) " .	1,165	150
		Badshahi Sarai at Nurmahal, near Jullundur.			
1		Gateway of the Sarai (front)	Heliogravure . .	200	25
2	2	" " " (side)	" . .	"	"
		Kutub Buildings, Delhi.			
1	1	Plan of the buildings at the Kutub	Chromolithograph . .	550	105
		Dewan-i-am in the Fort, Delhi.			
1		Mosaic wall at the back of Throne (double sheet)	Chromolithograph	1,100	210
2		Mosaic of Orpheus,	Chromolithograph . .	1,154	195
3	3	Diagram of condition of Mosaic wall,	Lithograph . . .	100	25
		Dewan-i-khas, Delhi.			
1	1	Ceiling of the Dewan-i-khas (double sheet)	Chromolithograph	1,250	180
		Tomb of Et-mad-ud Dowlah, Agra.			
1		Detail of painted decoration	Chromolithograph . . .	850	165
2		" "	" . . .	690	155
3	3	" "	" . . .	835	175
		Srirangam Temple, near Trichinopoly, Madras.			
1		General plan (double sheet)	Chromolithograph . .	740	150
2		Thousand-pillar Hall.	Engraving	250	20
3		Detail of column	"	275	20
4		Details of columns	"	260	20
5		" "	"	250	20
6		" "	"	230	20
7		Detail of porch	"	250	20
	85	Carried over.			

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Number of Plate.	Total.	Name of Place or Building.		Prime cost of producing 100 copies. (in francs).	Cost of printing additional copies per 100 (in francs).
	85	Brought forward.			
		Srirangam Temple, near Trichinopoly, Madras—continued.			
8		Detail of columns	Engraving	225	20
9		Saishgiri Rao, Hall	Heliogravure . . .	200	25
10		Detail of door and column	Engraving	250	20
	10				
		Jambuishuar Temple, near Trichinopoly, Madras.			
1		General plan (double sheet)	Chromolithograph .	850	150
2		Plan and section of Thousand-pillar Hall,	Engraving . .	250	20
3		Detail drawings of columns	,, . .	250	20
4		,, ,,	,, . .	300	20
5		Details of door and column	,, . .	310	20
	5				
		Great Temple, Madura, Madras.			
1		Mutte Goparam (gateway)	Heliogravure . . .	200	25
2		Colonnade in Mutarli Porch	,, . . .	200	25
3		Colonnade in Via Vasanta Porch	,, . . .	200	25
4		Jewels used in the Temple	Chromolithograph . .	740	145
	4				
	104				

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